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ABSTRACT

GRADES OR AGES: Grade 2. SUBJECT MATTER: Music including vocal, instrumental, and music appreciation. ORGANIZATION AND PHYSICAL APPEARANCE: The guide is divided into three sections, one for each of the above-mentioned categories. It is laid out in four columns across two pages. Column headings are goals, activities, helps for the teacher, and materials. The guide is mimeographed and spiral bound with a paper cover. OBJECTIVES AND ACTIVITIES: Behavioral objectives for each of the three categories of the program are listed at the beginning of each section. A group of activities is then listed for each objective, with suggestions on how to present the activity. INSTRUCTIONAL MATERIALS: Materials needed for the course--including textbooks, records, and equipment--are listed at the beginning of the guide. Materials needed for a specific activity are listed with the activity description. In addition, appendixes contain songs, descriptions of instruments, a glossary of common terms and symbols, and a short bibliography. STUDENT ASSESSMENT: A sample test is included. (RT)

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THE CLASSROOM MUSIC PROGRAM

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BLOOMINGTON SCHOOL PHILOSOPHY

The philosophy of education of the Bloomington Public Schools professes the belief that each child should develop his potential to the fullest, and to meet his intellectual, moral, spiritual, aesthetic, vocational, physical, and social needs as an individual, an American citizen, and a member of the world community.

It believes the following basic principles. We believe in:

- **The value of the individual personality.**
- **The worth of the individual.**
- **The individual's potentialities.**
- **The individual patterns of human growth.**
- **The individuality of learning.**
- **The value of good mental and physical health of the individual.**
- **The importance of the moral and spiritual values of the individual.**
- **The individuals who need to identify with groups.**
- **The value of creative instruction.**
- **Continuous educational research and utilization of its findings.**
- **The value of excellence in all instruction.**

OVERVIEW

Music is a part of every child's life. As a means of expression and as an area for appreciation, it can, and should be, an important facet of human personality.

Musical growth is a gradual understanding of musical concepts, a perfection of skills, and a maturing awareness and appreciation of the value of music. The cultivation of this area of human growth frequently is left in large measure to the school. The incidental contact pre-schoolers have with music is usually a pleasant experience and it behooves the teacher and the school to maintain and build upon this positive attitude toward music.

Music as an area of instruction in the schools has two primary roles. First is the active role of the performer, the composer, the producer. Each child should be encouraged, if not required, to develop the knowledge, skill and competence in vocal and instrumental expression to be able to contribute as an individual and as a member of a group toward a satisfying musical experience. He should, also, be encouraged in his creative endeavor. This very challenging objective or goal requires the structuring of a sound program and the enthusiastic utilization of all resources for its realization.

The second basic role of the program is that of the appreciator, the listener, the consumer. Inasmuch as the student does not "perform" the music, this role is passive; yet the activeness of a reactor or responder to music does not suggest a truly passive role. This role provides for the utilization of the creative urge inherent in all pupils, for expression related to music such as rhythmic, pictorial, dramatic and other kinds of individual expression. The continuing refinement of musical taste, through the introduction of the more challenging and interesting musical forms and development of discriminating listening is necessary for the achievement in this role.

ORGANIZATION

In the Bloomington Elementary Schools, the classroom teacher has the responsibility for classroom instruction of music in all its aspects. Consultive help is provided each teacher by a music consultant when the teacher requests it. This includes a broad variety of kinds of help such as the identification and preparation of materials for instruction, the demonstration of effective methods of instruction, the observation of the teachers' classroom procedures, teacher-consultant conferences and any other techniques that can be of help in making recommendations to the teacher for improvement. In addition, supervisory help is provided the classroom teacher by the elementary principal who functions as the superivisor in all areas of instruction within the building.

The elementary classroom music program is organized into three basic parts--the vocal program, the instrumental program and the listening program.

The classroom vocal program: Vocal music is instructed at all grade levels (K through six) in the elementary schools by the classroom teacher. Basic materials are provided for effective instruction and specific grade objectives are identified in this Guide. All students take part in the vocal music program with the basic objectives to sing with accuracy, to independently read music and, perhaps even most important, to enjoy music. Vocal music is taught through rote instruction and the use of syllables for note reading to develop independence in this subject area.

The classroom instrumental program: Instruction in simple rhythm and tonal instruments is a basic part of the classroom music program. Rhythm instruments are used in grades one, two and three. The Keyboard is introduced in the third grade. Flutophones are used in the fourth grade for a pre-instrumental experience. Instructional materials are provided by the school with other special instructional needs, such as flutophones, purchased by the students. The classroom instrumental program provides the necessary tools for the development of music reading and a readiness for more advanced instrumental instruction which will be given to all students in the fifth grade. In addition, the autoharp, melody bells and resonator bells are used in all grades.

The classroom music listening program: The development of attitudes, musical tastes and the skills of discriminating listening are the general objectives for providing systematic instruction in music listening. The introduction of basic music forms, the development of an understanding of the role of music in the culture and history of man and the introduction of persons whose contributions to the field of music have been of great significance aid in the achievement of these objective. The utilization of instructional materials, such as basic texts, records and other related materials, enriches and facilitates this aspect of the program.

The time allotments: The development of balance in the music program is important. The skills of singing, playing and listening are all of value and none should be neglected. The State Department of Education recommends 125 minutes per week be devoted to music instruction. It is expected that the following weekly plan be followed in order to assure proper balance.

Weekly plan -	Number of vocal lessons per week	3 - 75 minutes
	Number of instrumental lessons per wk.	1 - 25 minutes
	Number of appreciation lessons per wk.	1 - 25 minutes
		125 minutes

THE MUSIC PROGRAM

PURPOSE

Music instruction enables the individual to realize more fully his potential in the area of musical expression and appreciation and contributes to the development of each individual as a total being.

GENERAL OBJECTIVES

To develop positive attitudes and appreciation toward music in all of its various forms.

To develop skill in the use of the singing voice.

To develop skill in the utilization of musical instruments.

To develop an understanding of the system of notation and skill in reading and using the system.

To develop skill in utilizing musical knowledge in a creative manner.

To develop an extensive repertoire of musical experiences both vocal and instrumental.

To discover talents and abilities important to leisure-time pursuits.

To relate music to man's historical development and to contemporary society as well.

RECOMMENDATIONS FOR THE CLASSROOM VOCAL PROGRAM

The development of the vocal music program that stresses the enjoyment of singing while introducing and developing skills must be carefully structured. The introduction of many rote songs that are sung for enjoyment and provide an opportunity for building an extensive music repertoire is a first and continuing point of emphasis. At the same time, in the beginning program the utilization of a variety of activities to develop the skill to tone matching, ear development and good voice quality is necessary to acquaint the children with an awareness of basic tonal patterns. It is recommended that the beginning steps of instrumental instruction be begun concurrently with the vocal instruction through the use of rhythm instruments. At the same time, in the classroom listening program, basic ideas relative to simple compositions and the enjoyment and response to music should be developed.

Just as it is important in learning to read words that the child hear many words and say many words, it is also important in learning to read music that the child hears many songs and sings many songs before he attempts to read them. This part of the program then functions as a readiness program for music reading as well as developing lasting values of music enjoyment.

Following these beginning procedures, the vocal skills of the singing program and rhythmic skills of the instrumental program are both brought to bear on the formal music reading program in the third grade. At this time, the children should learn to identify and sing by syllables, phrases and whole songs having simple tonal and rhythmic patterns. A variety of key and time signatures are introduced and used in the instructional program. Both rote and note songs are instructed with the enjoyment of music, the improvement of singing skills and a growing independence in music reading as major goals.

The Rote Song

Individual and group tone-matching activities are used to develop this skill of singing simple songs. A large number of rote songs presenting simple tonal patterns and familiar intervals in well-known songs, will provide opportunities for such ear training. Simple songs of this type should be initially instructed in a rote manner without reference to the notes of the written page. Emphasis should be placed on the building of a large repertoire of songs for enjoyment. Recordings of songs in the basic text may well be utilized in the teaching of rote songs.

As soon as the children begin to use the books and read music even to a very limited degree, the printed page should become increasingly more meaningful to them. From the second grade on most rote song instruction should be done with the use of the books and all of the music reading abilities the children have thus far learned should be applied. Learning a song by rote, as it is used in this Guide, then does not mean ignoring the written music.

There are several methods of presentation of rote songs and the teacher is encouraged to use all methods and not rely on one alone. A characteristic of all of these methods is that the children first hear the whole song several times. The children should be given something different to listen for each time they hear the song (repeated phrases, words, rhythm patterns, highest tone, etc.). In each case, motivational techniques such as talking about the title of the song, the source, the kind of song, the mood, the illustration and any other appropriate ideas should be utilized.

The alternate-phrase method:

1. The teacher sings or plays the whole melody through several times.
2. The children sing every other phrase as the song is sung or played through. (In some texts each new phrase in indicated with a dot or diamond.) Choose the easier phrases for the children to sing first.
3. Children then sing the alternate phrase as the song is sung or played.
4. This is repeated until the group is able to sing the song without teacher leadership.
5. Accompaniment may be added after the children know the song.
6. Regular review of the song assures retention and extend enjoyment.

The sing-it-back method:

1. The teacher sings or plays the whole song several times.
2. The teacher sings or plays a phrase.
3. The children repeat the phrase.
4. The teacher sings or plays the next phrase in the song.
5. The children sing it back.
6. This continues throughout the song.
7. The children sing the song putting the phrases together.
8. This is repeated until the children know the song.
9. Frequent review and practice assures retention.
10. Accompaniment may be added after children know the song.

The whole-song method:

1. The teacher sings or plays the song through several times.
2. The teacher sings or plays the song through and the children join in the singing.
3. If children have difficulty with a particular part, the teacher gives special help to that part.
4. Frequent practice and review assures retention.
5. Accompaniment may be added after children know the song.

All of these methods rely on the ability of the child to listen and to repeat or imitate with reasonable accuracy. Being able to match tones is a requisite for this learning and the instructional procedures to develop this ability should begin in kindergarten and continue through the second, third and possibly the fourth grade. Some individual children need more help in this area and should be given continued help until they demonstrate reasonable competence. The building of a positive attitude and a wide repertoire of rote songs are, also, important facets of this program of ear and voice training.

Music Reading Readiness

The readiness for music begins and is a part of vocal music from the beginning. Virtually all activities contribute to the development of insight into music as a language or form of expression.

An introductory activity for the development of reading written music is the utilization of hand levels for leading or directing of children through a song. The teacher moves her hand, held horizontally, to visually describe tones as they go higher (hand up), or lower (hand down). This procedure can be used for both simple tone matching activities as well as simple rote songs. Relating this activity to notes or visual symbols on a staff by pointing out the similarity of the "up and down" of the hand and the location of the note or symbol with the tone is a next logical step.

As a following activity for reading music, the teacher may copy on the chalkboard part or all of a familiar song to be sung, (or by using the jumbo book in first grade). Then, through the use of a pointer, the teacher can point and the children follow the note symbols, again noting the "up and down" represented by these symbols on the staff as they correspond to the sound of the music they are singing.

Similarly, the teacher in introducing concepts of rhythm or meter, might instruct the children to listen carefully to songs she sings and to note the length of time different words are held. Simple lines or marks of varying length on the chalkboard, as in the following examples, may be counted as illustrated for $\frac{4}{4}$ time:

one two three four
one two three-four
one-two three four

It is frequently helpful to use a variety of techniques to reinforce this concept of difference of time values; for example, referring to "walking" notes, or words, and "running" notes, or words, to describe their time value.

The introducing of the music reading from the textbook is the next step by having the child use a "pointer finger" in the text. The teacher might first put the basic note pattern of the song on the board and, using a pointer, lead the children to follow it using a syllable like "loo." The children can then look in their textbooks and use a pointing finger "read" through a song using a simple mono-syllable. Frequent experience of this type develops an insight into the meaning of written music and prepares the children for following instruction in music reading.

First grade children should sing the scale ascending and descending with words and finally, syllables. In order to introduce the utilization of syllables in note singing, the children in second grade should have many experiences in singing syllables as an additional verse to a song already learned. This helps the children to associate the syllables with various tonal patterns even before they understand the function of syllables in music reading. They should further develop a fluency in singing scale patterns from the syllable chart. That is, once the tonality is established they should be able to sing from any note in the scale to the next one up or down without difficulty. Beyond this, second grade children should be able to sing tonic-chord patterns, i.e., and sequence of the notes do-mi-sol-do, and should be made aware of the more obvious of these patterns as they are found in their songs. In the latter part of the school year, second grade children should learn to build both ascending and descending scale on the staff in the key of F. They should also be able to build and identify on the staff do-mi-sol in the key of F.

The use of the syllables do-re-mi, etc., for reading whole songs is introduced in grade three as soon as the children review the scale both ascending and descending and the tonic-chord patterns (do-mi-sol-do). Reference to the written scale strengthens in the mind of each child the relationship between the printed symbols and the sounds.

Reading System

In the Bloomington Elementary Schools, the syllables or the "moveable do system" is used for note reading instruction. The reading of whole songs by syllables begins in third grade. The teacher should review the readiness activities before she begins the introduction of the syllable reading. It is important to review also those basic rhythmic concepts that have been introduced.

The first step in instructing with syllables is the review of the scale using do, re, mi, fa, sol, la, ti and do to represent the notes. It is important the children know this pattern by memory both going up and down and are able to sing it with a reasonable degree of accuracy. Some teachers have used simple exercises or song like "Do-Re-Mi" from The Sound of Music to motivate and encourage the children.

As this part of the program is being developed, it is important for the teacher to continue to develop the pupils' competence with basic tonal patterns that appear with frequency. Common patterns are scalewise tones such as "do-re-mi-re-do," "sol-fa-sol" and intervals of thirds, "do-mi-do," "do-mi-sol-mi-do." Continued identification of these patterns, both their sound and their appearance, by writing them on the board is helpful.

Use of Textbook

The pupils' first experience with a textbook will come in the first grade with the use of the jumbo book. Important goals of this introduction to the text include the ability to learn the pattern of reading the words of a song reading from left to right, and following the melodic direction. It is at this time that the knowledge of the notes of simple rhythm and tonal patterns are brought to bear on the singing of a simple song. The simple syllable "loo" is recommended to be used as an additional verse initially with the introduction of the proper syllable names following in subsequent grades. Before using the syllable in the manner described, the teacher should teach the songs in a rote manner.

The instruction in music reading introduces to the children a basic skill for independence in music. The ability to unlock written music will depend largely on the ability of the child to interpret musical symbols and terms as they exist in our notation system. The enjoyment of music should not be minimized at this point and frequent review of well-known and well-liked songs, as well as "singing for fun," is a must. It, however, is a truism to state that one enjoys what he does well. Therefore, effective instruction to develop skill, combined with enthusiastic and eager pupil participation, will not only increase the level of skill but will also heighten the interest of the children.

When beginning instruction using syllables, the teacher should avoid the added complexity of the key signature until confidence is developed in the use of the syllables by the children. For this reason, the recommendations for beginning notes songs is to point out the position of "do." The key and the starting tone are both indicated in the teacher's edition of Exploring Music. "Do", indicated by an "X", is marked in color in the Follett books. From the identified "do" position, the children should count up or down to find the beginning note and proceed from there. The following is a recommended step-by-step procedure for teaching the syllables.

Suggested Procedure for Music Reading

1. Motivate using title, picture, source and type of song.
2. Read through words and discuss.
3. Note time signature and discuss.
4. Clap through song . . . notice rhythm patterns.
5. Identify difficult or new rhythm patterns; put on board and practice.
6. Find "do" and then find beginning note if it is not "do."
7. Read through syllables in rhythm, not singing.
8. Identify difficult tone intervals; put on board and practice.
9. Note like phrases in tonal pattern and in rhythmic patterns.
10. Sing through the whole song using syllables with teacher helping when necessary. In the upper grades it may be advisable to divide the song into two sections (for example: verse and chorus), the syllables and words for the easier part one day and learning the remaining part a second day.

11. Sing through whole song using words.
12. Sing song frequently in future lessons to establish it as part of repertory.

The final basic step in vocal music reading is the instruction of "how to find do" which occurs in the beginning of the fourth grade. In grade three, the teacher indicates the position of "do" for the pupils. Because this position changes, it is likely there will be much curiosity about this moveability of "do" as it occurs on different lines and spaces. The children should learn that the position of "do" for any given key signature is constant. That is, the position of "do" is determined by the key signature.

When introducing the key signature, the pupils should be told of the position of "do" when there are no sharps or flats (key of C). They simply have to memorize this. Then introduce the two additional basic rules as they relate to the presence of sharps or flats in the signature. These may be explained in this way:

> The key signature is the number of sharps or flats, or absence of them which occur on the staff immediately following the clef sign. When flats occur in the key signature, the right hand flat is on the same line or space as "fa." When sharps occur in the key signature, the right hand sharp is on the same line or space as "ti." In each case, the pupil should count up or down to find "do."

The introduction of major and minor keys and the effect of these keys as they convey a mood or feeling in the music occurs in third grade. To determine whether or not a song is in a major or minor key by looking at the music is introduced in grade four. A simple general rule to follow is if the song ends on "do," it is a major key; if it ends on "la," it is in a minor key.

It is always well for the teacher to take children from where they are (conducting a thorough review of concepts introduced in previous grades) and to attempt to develop and extend their knowledge, background and enthusiasm for the "language" of music. It is a mistake to take for granted that because a concept was introduced it should be known by the pupils. An understanding of individual differences certainly suggests that, in some cases, many will remember; in other cases, only a few will retain the knowledge of a fact.

Daily Lesson Procedure

The development of sound classroom procedures for music instruction is an integral part of any good program. While deviations from any specific procedure are likely, inasmuch as the particular talents of each teacher are interjected into every curriculum area, it is still of importance that a basic procedure be established and that, generally, teachers be expected to follow it. The design of the classroom lesson procedure reflects the thinking that the program must be enjoyed, must be instructional and must be organized. For this reason, each daily plan should include some singing "just for fun," some instruction in the skills of music reading either in rote singing or in note singing, and some scheduled review of previously learned skills and song. The lesson procedures for vocal music, instrumental music and music listening are similar. For clarity, a plan suitable for each will be presented. The time allocation is twenty-five minutes per day for grades one through six with more time being given to music activities in kindergarten and is consistent with the recommendation of the Minnesota State Department of Education Curriculum Bulletin #4.

Recommended Daily Lesson Plan--Vocal Lesson (25 minutes)

1. Sing review songs, songs recently introduced . . 5 minutes (review any basic skill taught in context such as finding "do," expression, tempo, etc.)
2. Introduce new song . . . . 15 minutes
   - a. Point out new skill in reading notation if note song. Practice specific aspects of the song as required for learning.
   - b. Use approved procedures with rote song.
3. Sing for fun . . . . 5 minutes
   - a. Familiar songs children have learned and enjoy.
   - b. Popular, folk, and fun songs.
   - c. Use songs creatively, i.e., make up songs, act out songs, add instrumentation with the use of autoharp, bells, water glasses, rhythm instruments, etc.

Total time . . $\overline{25}$ minutes

- Any new notation content that is to be introduced should be on the chalkbaord for effective instruction and ready use.
- Songs to become a real part of children's repertoire must be sung a number of times. Do not hesitate to repeat them.

It is expected that at least two new rote songs and one new note song be taught each week in grades three through six.

In grade three, note songs are those songs which are sung by syllables only on common tonal groupings as well as songs sung by syllables throughout.

In grades four through six, only songs sung by syllables throughout will be considered note songs. Songs sung with syllables only on common tonal groupings will be considered rote songs in those grades. In the primary grades, before note singing is introduced, it is advisable to teach at least three rote songs each week.

RECOMMENDATIONS FOR CLASSROOM INSTRUMENTAL PROGRAM

The instrumental program is a basic part of the classroom music program and provides for breadth of musical development with the initial focus on rhythmic expression. Like the vocal program, it has as its main objective the development of a positive attitude. Its specific focus initially, through the use of rhythm instruments, is the development of rhythmic skills. With the introduction in grade four of flutophones, the instrumental program provides for the developing of an awareness of tonal differences and the ability to produce them using simple tonal instruments. Insofar as the classroom instrumental program leads to instruction by music consultant personnel with band and orchestra instruments, it may also be said that the program is requisite to more advance instrumental instruction.

The sequence of instruments used in the classroom program is as follows:

Grades Kindergarten, 1, 2 and 3 - Rhythm instruments
Grade 4 - Flutophones
Grades 3, 4, 5 and 6 - Keyboard experience

In each case written music is used for instruction and the basic skills of reading musical notation are expected as an outgrowth. In many instances, it is recommended to use the instruments with the music in the vocal music texts as well as with the music provided with the instruments. The recommendations of the authors in each teacher's edition of the basic music texts point out the selections that are most likely to lend themselves to use of instruments. Teachers should also make extensive use of available records and taped selections for effective instruction.

The instrumental program enriches and supplements the vocal music program. It provides an opportunity for the development of the rhythmic talents of children. This can be of particular value when working with children who lack other aspects of music ability inasmuch as the first focus of this program is on rhythmic instruction without the added complexity of tonal variation. Subsequently, through the use of simple tonal instruments (flutophones), enrichment and depth is introduced into the program. The stimulation of children's interest and participation in musical activities and the development of physical coordination in utilizing the instruments in a rhythmic manner are other important outcomes of this instruction.

Methods

Initial instruction in the area of instrumental music in the classroom program is limited to informal instruments such as rhythm instruments, flutophones, etc. This instruction, however, is important as a readiness for formal instrumental instruction as well as providing an opportunity for a richer program of musical expression.

An organized program of instruction is just as important in this aspect of the program as in any other part. For this reason, it should be well organized and systematic. The following lesson procedure is recommended for classroom use.

Recommended Daily Lesson Plan--Instrumental Lesson (25 minutes)

1. Review past lesson topic and understanding . . . 3 minutes
   - How to hold instrument
   - How to blow it, strike it, shake it, etc.
2. Introduce new content and establish goals . . . 15 minutes
   - Use chalkboard
   - Demonstrate
   - Provide practice opportunities
3. Provide for using instruments in an. . . . . . . 7 minutes
   enjoyable activity
   - Play familiar "fun" music
   - Exchange instruments or parts

25 minutes

Rhythm Instruments (Grades Kindergarten, One, Two and Three)

The classroom instrumental program in kindergarten, grades one, two and three used rhythm instruments. The instrumentation for this program includes:

Rhythm sticks, one notched and one plain
One pair of claves
One pair of finger cymbals
Tambourines
Jingle clogs
Snare boys (drum effects) and mallets
Tom-Boys (tom-tom effects) and mallets
Triangles with strikers
Cymbals with straps and rhythm stick strikers
Sand blocks
Tone blocks and mallets
Hand drums

These instruments are available in every building, usually in the office or the resource center, in sufficient quantities for instruction. Classroom teachers are expected to use them in accordance with the time recommendations of about twenty-five minutes per week.

Descriptions of these instruments and their proper use is in the graded section of the Guide.

Content

The development of instrumental readiness should be an enjoyable experience for the boys and girls. Teachers should utilize rhythmic activities from all aspects of the music program. The following rhythmic activities are recommended for the development of readiness and should be emphasized particularly in kindergarten and first grade. It is important for the teacher to provide experiences in all of the areas and not focus her attention on any one. Specific classroom activities are suggested and illustrated in the appropriate graded section of this Guide.

1. Directed bodily responses (walking, marching, tiptoeing, running, skipping, jumping, hopping, galloping, swinging, swaying, clapping and ball bouncing) to recorded or live music (sung by children or by the teacher).
2. Singing games
3. Free play to music
4. Imitative play to music
5. Listening to music and developing (through the guidance of the teacher) a concept of long or held tones as opposed to short or quick-moving tones.

The introduction of rhythm band instruments should begin in kindergarten. All children should have instruction and experiences with each instrument gaining a familiarity with how to hold it and play it. Unison playing, or having the different instruments take turns, or different rows take turns, are suggested simple introductory procedures. The basic objective here is to familiarize each child with each instrument and to prepare him for eventually using it in a music activity. Simple familiar songs or records should be used. All playing should be done by rote.

In the first garde the teacher should review the above activities and begin the development of the skill of reading notation including the quarter, half and eighth note and quarter rest. The following symbols should be introduced to indicate procedures of reading music notation: the staff, treble clef sign, the use of bar lines to indicate measures, double bar lines and the repeat sign. Time signatures of two-four, three-four and four-four should be introduced and the significance of the top number explained. Specific suggestions for lesson procedures are included in the graded sections for the appropriate grades.

It is recommended that different rhythm patterns be played at the same time by different instruments after success in unison playing. In kindergarten all patterns should be in unison. In first grade, it is best to have no more than three patterns played at the same time. By the end of third grade, approximately five or six rhythm patterns should be played simultaneously. This should not suggest that unison and fewer rhythm pattern selections should not be continued throughout the program for they provide for continued enjoyment of familiar music activities.

When introducing the playing of multiple rhythm patterns, after successful unison playing, it is best to have several instruments play the basic pattern throughout the song and another group of instruments play a different pattern. The teacher can use any number of basic note patterns. New patterns, using the notational skills already introduced, can be presented by the teacher or even suggested by the children. Illustrations of this are included in the appropriate graded section.

As new notational symbols (half note, half rest) are introduced and developed, they can be used for more varied and interesting activities. It is well to note that as the development of multiple part playing occurs, it is recommended that one part be added at a time, such as from three parts to four and then five.

It is important that when playing parts, the concept of strong or principal beats be identified by having the heavy sounding or loud instruments such as the tone block, drums or cymbals, played on these beats. In two-four time (or fast six-eight), this is beat one; in three-four time, it is beat one; and in four-four time, it is beat one and beat three. It is expected that several songs will be available in each building written on large paper using three to six staffs to facilitate instruction of music reading of multiple parts.

Flutophones (Grade Four)

In the fourth grade, flutophones are used in the classroom instrumental music program. Children in these grades provide their own instruments by purchasing them at school. Printed music and other instructional needs are provided by the school.

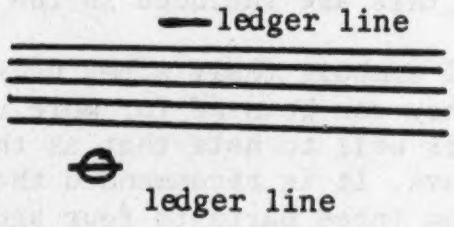
The instruction of the flutophone is a basic part of the development of the instrumental program in that it introduces the complexity of tone variation at the same time as reading the different rhythmic patterns the notes represent. The manner in which the flutophone is played, i.e., the covering of designated finger holes, makes it possible for some children who may be limited in vocal ability to produce good results. For this reason, this program offers to the "poor singer" an opportunity for success in an important part of the music program.

Content

It is important that the teacher and pupils review the music reading skills introduced, such as time signature, kinds of notes and note values, staff, bar lines, measures, repeat signs and other notational signs and symbols previously introduced. At this time, the significance of the treble clef sign as the "G" clef should be explained and the letter names of the treble clef staff demonstrated fully. It is suggested that the two simple sayings for identifying the lines and spaces be learned:

1. Lines from bottom -- Every Good Boy Does Fine
2. Spaces from bottom -- F A C E (face)

It is also important to point out that the letter names of the scale are in alphabetical order from the bottom to the top of the staff, i.e., E, F, G, A, B, C, D, E and F and that the musical alphabet goes from A to G and repeats when necessary. Ledger lines should be introduced when necessary to show the procedure used for notes above and below the staff.



Suggestions for the introduction of the flutophone may be found in the graded section for the appropriate grade.

In subsequent lessons, fingering positions for specific notes should be introduced and simple melodies played. New songs should be introduced to the children weekly and they should be encouraged to practice them at home. The material and music provided give ample opportunity for new combinations and simple melodies.

Music Time With Flutophone is the basic text.

The flutophones should also be used, when appropriate, to accompany vocal selections.

Keyboard Experience (Grades 3, 4, 5 and 6)

Perhaps the most common of all musical instruments in our society is the piano. The piano not only functions as an instrument for accompaniment but also offers a help in the selection of pitch and simple chording with singing or instrumental music. It is felt that a basic knowledge of the piano and how it can be used in a desirable goal of the music program.

Keyboard experience differs from piano instruction in that the piano keyboard is used as a teaching aid for the better understanding of music in general and for teaching children how to make simplified use of the piano. In this way, it can be used to develop better singers, music readers and listeners.

Keyboard experience is another means by which children may be helped to sing on pitch, understand scale structure, understand intervals, develop a sense of harmony, develop note-reading skill and know the piano keyboard.

The piano does not replace bells, autoharp, and other teaching aids but, rather, is used along with them. Knowledge of the piano makes for more intelligent use of other instruments.

Through the use of keyboard experience the child will develop and extend broad areas of knowledge of music. These include an increased number of practical musical experiences, a stimulation to further musical experiences, seeing the relationship of notes and their uses in songs, learning the fundamentals of music, developing listening skills, and developing creative skills in music.

Content

The teacher should provide each student with a three octave tagboard keyboard, or have the students make them (specific directions are included in the graded Instrumental Resource section). The student should have the keyboard before him at all times during classroom keyboard music activities. While at times no reference will be made to the paper keyboard, it should be one hand in the event some discussion arises where reference to it will make for clearer understanding. The piano should always be present and, if possible, the bells and autoharp should be on hand.

Third graders are introduced to the keyboard in approximately six lessons. They should learn to play the C Major scale, the arrangement of whole steps and half steps that comprise a Major scale and how to play a five finger melody.

Chords are introduced in the fourth grade with the building of the triads I - vii^{o} in C Major. Approximately nine lessons are devoted to keyboard activities in grade four.

Fifth grade work, again in nine lessons, focuses on the primary chords in C Major, harmonizing melodies with the I and V chords in root position and finally using the V^7 chord.

Harmonizing simple C Major melodies using I, IV and V^7 chords is pursued in grade six and finally expanded to include the key of G Major. Approximately eighteen lessons are devoted to keyboard experience in the sixth grade.

RECOMMENDATIONS FOR THE CLASSROOM MUSIC LISTENING PROGRAM

In the Bloomington Elementary Schools, instruction in the music listening program is a basic part of the classroom music program. One period each week, or an equivalent amount of time, should be devoted to this particular area. This would total about twenty-five minutes directly focused on the development of those activities that would lend themselves primarily to instilling a positive attitude toward music. Instruction in music listening related closely to the other areas of instruction, vocal and instrumental, in that it requires the devlopment of listening skills, some recognition and understanding of structure of music and an awareness of the diversity of rhythmic patterns, tonal differences and music moods. This area of music instruction relates to the more passive, i.e., the non-performing role of the reactor, listener or appreciator. As previously mentioned, however, the "appreciator" in a real sense does perform certain activities in response to and in relation with the music, as in the case of the researcher who looks into the life of a composer or the background of a musical composition.

It is in this area of instruction that the school transmits the musical heritage through the presentation, identification and instruction of musical selections. The student is exposed to many types of compositions, composers and performers and the history and development of this material are primarily in the pedagogic area, rather than on the musical talents and skills of the teacher.

Methods

The appreciation of music, its structure, its variety, its complexity and its beauty, is based partly upon a knowledge and understanding of it. It is well then for the teacher to have in mind, when planning classroom activities, specific goals for pupil attainment. The planning of purposeful classroom activities in the music program is as important as in any other subject area.

The following lesson procedure is recommended for classroom use.

Recommended Daily Lesson Plan--Music Listening Lesson (25 minutes)

1. Review past lesson topic and understandings . . 3 minutes
   - Various "moods" of music - Point of interest
   - Composers - Compositional devices
   - Kinds of compositions
   - Folk music around the world
   - Instruments
2. Introduce new topic and set purposes of . . . . 15 minutes goals; present materials, highlight points of interest, recordings, story, etc.
3. Discuss content in terms of the objectives. . . 7 minutes or purposes; draw conclusions and decide method of recording them.
   - Make booklet, write summary, draw pictures, etc.

25 minutes

Content

In kindergarten and the first grade, simple familiar musical forms are used to introduce to the children an understanding of the differences existing in music structure and purpose. A lullaby, for example, to put a person to sleep, and a dance to stimulate their sense of rhythm. This concept of musical structure is expanded in the fourth grade by the introduction of a number of additional forms of music such as the gavotte, the chanty, the waltz and others. Point out the purposes for the different types of music with review of the previously taught types. In the sixth grade, the major forms of music such as the symphony, suite, opera and others are introduced as the most complex of musical forms. Recommended examples are used to demonstrate the aspects of their structure and effectiveness. In this manner, it is felt that a basic knowledge of the different types and forms of musical composition and the purposes for which they were used can be developed.

Not only do we identify and describe forms of music but also, beginning in the second grade, we begin introducing the instruments that are used to produce this music. In the second grade, the introduction of the families of the orchestra is felt to be an adequate beginning. Understanding the familial relationship of instruments that are blown, that are struck, that vibrate a reed or are plucked or bowed and the similarity of the sounds produced is the major objective at this point.

In grade four, a more extensive examination is made of each of the families of instruments with more focus on the specific instruments within each family, recognizing its shape, sound and the method of playing it. This offers a good opportunity to prepare the children for the selection of an instrument in grade five in the instrumental program. Collecting pictures of instruments, visiting the band practice sessions and having demonstrations in the classroom offer some opportunities for instruction.

In the listening program one of our goals is to bring about an understanding of "composership," that is, that most music is written, and that a composer is a creative, talented and somewhat unique person. In grade three, eight composers are introduced with examples of their music presented in the text material. It is suggested that some research into the life of the composer with booklets, discussions and reports be parts of the activities. Later in grade five, the original eight composers are reviewed and eight additional composers introduced. Again some of their works and their lives are presented with opportunities for research made available. More extensive study of some of the major works of these and other composers is a part of the sixth grade curriculum which also includes an introduction to some of the technique used in contemporary compositions.

The content of the music listening program is presented in the following graded outline. It follows a developmental progression and is organized into these parts: musical forms, composers and their compositions, musical instruments and their uses, musical organization and extensive listening experiences with a wide variety of selections suggested for use.

It is presented in such a way as to provide systematic listening experiences adopted from the basic listening series: R.C.A. Listening Program, Volumes I - VI; Adventures in Music Listening, Grades I - VI (R.C.A. Victor); Musical Sound Books Records and listening activities in Exploring Music (HRW). In addition, the study of composers requires the use of the Music Masters Series (Vox). Individual recordings demonstrating instruments of the orchestra in great works are further recommended in the graded sections of this Guide.

THE NON-CLASSROOM MUSIC PROGRAM

Music Consultant

The Bloomington Schools employ music consultant personnel to provide leadership in the music instructional program throughout the elementary schools. The music consultant functions both in the classroom music program and in the non-classroom program such as band, string, and select chorus instruction.

Music consultants are assigned to schools by the elementary district office to work with the personnel in the schools under the direction of the elementary principal. Consultants are responsible to the principal of the building in which they are working according to the schedule of assignments. They are to develop a working schedule of instrumental instruction periods. This schedule should provide opportunity for the classroom teachers to sign out the services of the music consultant as well as setting regular times of instrumental instruction and chorus work. The consultant should provide leadership in the planning and execution in the music program through:

- Inservice work within the building in all areas of music instruction.
- Teacher consultation for improvement of the classroom music program through teacher-consultant conferences, classroom visitation, grade area meetings, demonstrations, workshops, clinics and the distribution of written materials.
- Instrumental instruction of all pupils in grade five, and in the school select band and string. The consultant screens students for placement in the select band, and strings, identifies music, organizes performances and sets up the annual music concert.
- Advisory service to the principals in recommending action to aid in the improvement of the music instructional program in the building.
- Serving as a consultant in connection with all special music programs or functions such as music festival, roundup, Mothers' Club, P.T.A., and other approved functions involving music.
- Operating the non-classroom music instructional program with respect to all business aspects of inventory, inspection and repair of instruments, storage and care of instruments, music and all materials, supplies and equipment of the music program.
- Identification and direction of the school select chorus as it provides an opportunity for the instruction of vocally skilled pupils. The music consultant screens all fifth and sixth grade students and selected gifted fourth grade students for placement in the school select chorus. The consultant selects the music, organizes the program, prepares for performances such as the annual spring concert, Mothers' Club, P.T.A. and other approved functions.

Music consultants also provide leadership at a district level. They meet regularly with the Coordinator of Music for the general purpose of the improvement of instruction of music.

The consultants work cooperatively with other music consultants under the direction of the music coordinator for the improvement of the music instructional program in the Bloomington Elementary Schools:

- To provide services as needed for inservice work at a district level for upgrading instruction.
- To direct attention toward curriculum study and development to improve the quality of the curriculum.
- To identify and recommend materials, supplies and equipment that would result in an improved quality of instruction. This should include instruments, mouthpieces, music and furniture.

The Select Chorus

The music consultants test all fifth and sixth grade children, and selected, gifted fourth grade children, as to their vocal ability. Children who demonstrate the interest and ability in vocal music are indentified in this way and recommended by the consultants for the school select chorus. A good guideline in selecting children for the chorus is generally not to select more than a third of all the children tested. However, in buildings with very few fifth and sixth grade children this percentage should probably be exceeded. It is recommended that no chorus be smaller than forty or larger than eighty in number. The consultants inform the principal as to names of the children recommended. Weekly practices are held by the consultants of approximately forty-five minutes in length. Whenever possible, these practices are held outside of the regular school day or during the special activities-study period time.

The select chorus performs as opportunities present themselves, such as Mothers' Club visitation and student council meetings, and at other approved times. In the spring of the year the chorus holds a special performance, usually in cooperation with the select band to present to the parents the evidence of growth. Special performances of the select chorus or other vocal groups are permitted with authorization of the elementary district office.

The String Instrumental Instruction Program

The program of string instrument instruction in the Bloomington Schools is open to all fifth grade students and to sixth grade students who have had string instrument instruction. At the beginning of the year a demonstration of the string instruments is given to the students and a notice telling about the program is sent home with the children. This notice is returned with their parent's signature if they are interested in receiving instruction.

Classes are held once each week on a specified day for up to forty-five minutes. Because frequently more than one student is assigned to each school instrument, the instruments are taken home for practice in rotation during the week between classes. The students are expected to be responsible for getting instruments returned to the buildings at the specified time. At the end of the first semester, a string ensemble in each school will be selected.

Each fifth grader in the Bloomington School has a semester of instruction on a band or string instrument for one semester. Students electing a string instrument recieve instruction the first semester and those electing a band instrument, the second semester.

Instruments are assigned on the basis of student choice, the number of instruments available and the results of the music aptitude test, (Selmer Music Guidance Survey) which is administered to each fifth grader at the beginning of the year. Because of the limited number of school instruments, the parents are encouraged to provide instruments for their child's instruction if they are able to do so.

The Select Strings

The student who completes successfully the first year of string classes is recommended for subsequent instruction and can register for classes in sixth grade.

String groups have performed at P.T.A. meetings, Mothers' Club meetings, student council programs, music festivals and on spring concert nights. These programs are arranged in each building with the principal. Participation in programs by string students is limited in the same way as in other performing activities. For special performances by these students, authorization from the elementary office is required.

The Band Instrumental Instruction Program

Band instruments are provided by the school and are assigned to fifth graders electing the band experience.

Band instruction is organized so all children receive two instrumental instructional periods each week. The first of these is a sectional class. Band instruments are grouped in five sections (clarinets; flutes and saxophones; percussion; trumpets, mellaphones and French Horns; and trombone, baritones and tubas.) The second instructional period is as a member of the classroom band which includes all of the sectional members.

The Select Band

At the conclusion of the fifth grade those students playing band instruments are evaluated by the consultants and recommended either for subsequent instruction as a member of the select band in grade six or for termination of formal band instruction. The competence, enthusiasm, interest and potential for future success are basic criteria for this evaluation. Children having their own instruments may continue with the consent of the music consultant.

In the beginning of sixth grade, those children recommended for select band are identified by the music consultant and the select band is organized. Music consultants notify the principal as to the names of pupils who are assigned to the select band.

Sectional practices for select band are held weekly and organized as in fifth grade. Full band practices are usually held weekly for about thirty to forty minutes in length. Frequently these are scheduled after or before school. Children continue with band instruction so long as they give evidence of interest and achievement. New enrollees are systematically evaluated by the music consultant for possible inclusion in the program.

The select band is not primarily a performing group. However, it is important that a reasonable number of opportunities be provided to help motivate and encourage growth. Occasional appearances at Mothers' Club meetings and student council functions in the building are usually sufficient. It is well to strongly resist the inclination to exploit the talents of individuals and groups of musically apt pupils. Special performances by the select band or other instrumental musical groups are permitted with authorization of the elementary district office.

Each select band is expected to perform annually for the parents of the school at the spring music concert to be held in May. This concert presents as opportunity to demonstrate the growth in competence of the band as a group and as individuals.

This concert is shared with the string ensemble and the chorus so that approximately one hour is used -- one-half band and strings and one-half chorus.

All-City Chorus

The Bloomington All-City chorus was first organized in October, 1962. It is a city-wide group of fifth and sixth grade pupils selected from the members of the select choruses of the elementary buildings. These children are selected at large from each building. The chorus is to have no more than two-thirds of either boys or girls. In order for a child to participate in this chorus, he must be a member of his building's select chorus, be recommended by the music consultant, and have his parents' approval to belong to the group.

The purposes of this chorus are:

- To present by means of public performances the highest type of achievement that can be exemplified by selected, talented children in the elementary vocal instructional program.
- To give the members the experience of being part of a large excellent chorus and through this means to develop a high level of skill in the use of their voice, in music reading, and in other aspects of vocal music.
- To understand that the singing voice is a form of communication and a way of expressing ideas and emotions.
- To make the student aware of his heritage through the use of good choral music taken from the classical music through the ages.

After a child is selected for the All-City Chorus, conduct, regular attendance and vocal performance will be considerations for continued membership. Pupils having two unexcused absences from rehearsals or performances will be automatically dismissed.

The All-City Chorus is administered by the All-City Chorus Committee which is made up of music consultants and includes the chorus director and an accompanist.

All-City Orchestra

The Bloomington All-City String Orchestra was organized in October, 1963. It is a city-wide organization made up of selected string instrument pupils from the various elementary string ensembles. At least one pupil from each building is included. Candidates for the orchestra are recommended by the building music consultant and evaluated by the director or assistant director.

The purposes of the orchestra are:

- To present by means of public performances the highest type of achievement that can be exemplified by selected talented children in the elementary instrumental instructional program.
- To give the members the experience of being a part of a large orchestra and through this means to develop a high level of skill in the use of their instrument, in music reading and in other aspects of instrumental music.
- To understand that instrumental music is a form of communication and a way of expressing ideas and emotions.

- To make the student aware of his heritage through the use of good music taken from the classical music through the ages.

After a child is selected for the All-City Orchestra, conduct, regular attendance and performance will be considerations for continued membership. Pupils having two unexcused absences from rehearsals or performances will be automatically dismissed.

The All-City Orchestra is administered by the All-City Orchestra Committee which is made up of music consultants and includes the orchestra director and accompanist.

All-City Band

The Bloomington All-City Band was just organized in 1964 and is a City-wide organization made up of selected sixth grade band students from the various elementary buildings. At least one pupil from each school is included. Candidates for the band are recommended by the building music consultant and evaluated by the director.

The purposes of the band are:

- To present by means of public performances the highest type of achievement that can be exemplified by selected, talented children in the elementary instrumental instructional program.
- To give the members the experience of being a part of a large band and through this means to develop a high level of skill in the use of their instrument, in music reading and in other aspects of instrumental music.
- To understand that instrumental music is a form of communication and a way of expressing ideas and emotions.
- To make the student aware of his heritage through the use of good music taken from the classical music through the ages.

After a child is selected for the All-City Band, conduct, regular attendance and performance will be considerations for continued membership. Pupils having two unexcused absences from rehearsals or performances will be automatically dismissed.

The All-City Band is administered by the All-City Band Committee which is made up of music consultants, including the director.

SCOPE & SEQUENCE (K-12)

The Scope and Sequence has been developed to provide quidelines for teachers in the instruction of music. Though music is a performing art, it is also an aural art and academic discipline that can be pursued and enjoyed without performing abilities. The Scope and Sequence, consequently, has been organized into the two main areas of concepts and skills as follows:

I. Concepts

- A. Rhythm
- B. Melody
- C. Harmony
- D. Form
- E. Expression

II. Skills and Experiences

- A. Vocal
- B. Instrumental
- C. Listening

III. Selected Topics

The chart on the following pages indicates the recommended time for initial introduction of the concept or skill identified. This is indicated by the code I and the line indicates continued instruction, expansion and development.

*** THE GRADE TWO PROGRAM ***

MATERIALS, EQUIPMENT AND SUPPLIES

Texts:

	Publisher
EXPLORING MUSIC 2	HRW
EXPLORING MUSIC - T.E.	HRW
Music Round the Town	Follett Pub. Co.
Music Round the Town - T.E.	Follett Pub. Co.

Records:

EXPLORING MUSIC - Grade 2	HRW
Music Round the Town #32	Follett Pub. Co.
Adventures in Music, Grade 2	
Musical Sound Books - records	
RCA Listening Program, Volume 2	

Additional Materials:

Rhythm instruments
Grade 2 - Rhythm Band Lesson Plans
Grade 2 - Music Appreciation Lesson Plans
Transparencies and rhythm band tape
Orff instruments (IMC)
Orff instrument guide
Threshold to Music Chart and Teacher's Manual
Melody bells
Resonator bells
Autoharp
Record player
Tape recorder
Tapes
Piano
Pitch pipe
Chalkboard music staff liner

Teacher-made Materials:

Vertical syllables chart

Name tags for children for use during consultant demonstrations.

CLASSROOM VOCAL PROGRAM

Behavioral Objectives

I. To sing in tune

- Given the starting pitch of F#, the student will be able to sing "Billy Boy" in tune and with a steady tempo.

- The student will demonstrate proper voice production by singing with a light, pleasant tone quality.

- The student will be able to sing by memory twenty songs of varying types.

II. To develop rhythmically

- Given a rhythm pattern containing quarter, eighth and half notes, the student will be able to clap the rhythm by sight.

- The student will be able to discover by listening whether the song moves in two's or three's and will demonstrate this understanding by different actions for the primary and the secondary beats.

III. To read music

- The student will demonstrate his ability to recognize a musical phrase by sound by indicating the phrases with arm movements.

- The student will demonstrate his ability to read written notes while listening or singing a song by pointing to the correct notes as the music progresses.

- Given a list of 12 notational symbols and their definitions, the student will be able to match the symbol with the correct definition.

- Given a notated musical phrase, the student will be able to differentiate the steps from the skips.

- Given 3 series of ascending passages each an octave long and using only the white keys (G-G, C-C and E-E), the student will identify by sound the C-C series as a major scale.

- Given the starting pitch of D, the student will be able to sing with syllables the tonic chord pattern (D, F#, A, D or do, mi, sol, do).

- Given the starting pitch of C, the student will be able to sing the major scale with syllables both ascending and descending.

- By listening to the song "I'll Sing You a Song," (Page 2, HRW) the student will identify the structure as being two like phrases.

IV. - To create music

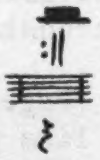
- After learning a song in class, the student will be able to write additional verses in which the rhythm of the words is appropriate to the rhythm of the music.

PRE-TEST

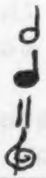
Matching Test: Teacher should read words one at a time while children draw line to appropriate symbol.

I. Recognition of Symbols

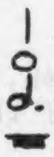
1. repeat sign
2. half rest
3. quarter rest
4. staff



1. quarter note
2. double bar
3. treble clef sign
4. half note

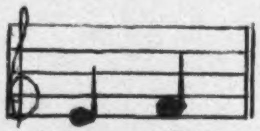


1. whole rest
2. bar
3. whole note
4. dotted half note



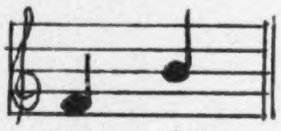
II. Distinguishing steps and skips (circle correct answer)

1.



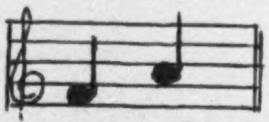
step - skip

4.



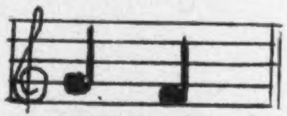
step - skip

2.



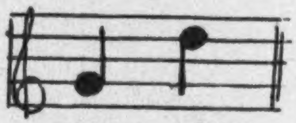
step - skip

5.



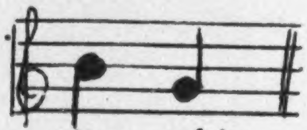
step - skip

3.



step - skip

6.



step - skip

III. Recognition of Syllables and Melodies

Teacher sings on "loo" or plays the following tonal pattern on the piano or bells in the key of F. The children mark the box with the correct tonal pattern.

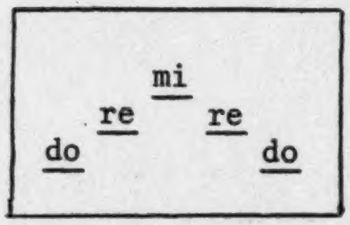
Example - Teacher: Sings "loo" for mi-re-do or plays A-G-F.
Children: Mark box

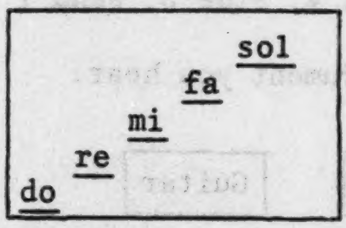
a. do mi sol

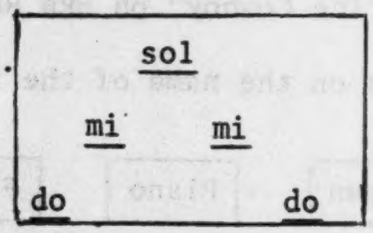
[✓ b. mi re do]

c. do mi do

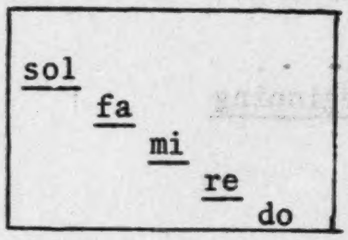
1. Teacher: Sings "loo" for do-re-mi-re-do or plays F-G-A-G-F

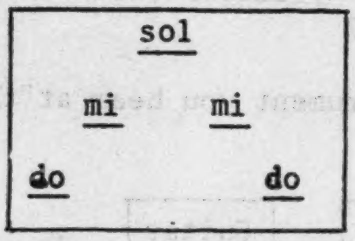
a.

mi
re
re
do
do

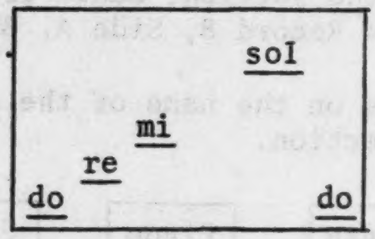
b.

sol
fa
mi
re
do

c.

sol
mi
mi
do
do

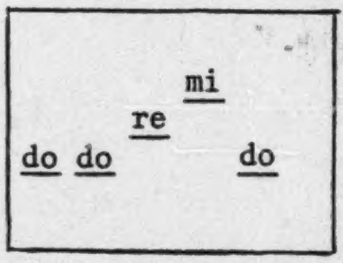
2. Teacher: Sings "loo" for do-mi-sol-mi-do or plays F-A-C-A-F

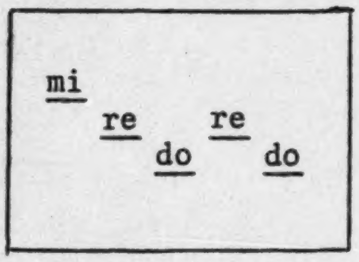
a.

sol
fa
mi
re
do

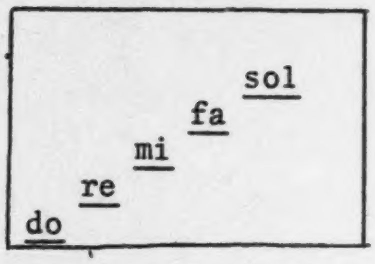
b.

sol
mi
mi
do
do

c.

sol
mi
re
do
do

3. Teacher: Sings "loo" for do-re-mi-fa-sol or plays F-G-A-B♭-C

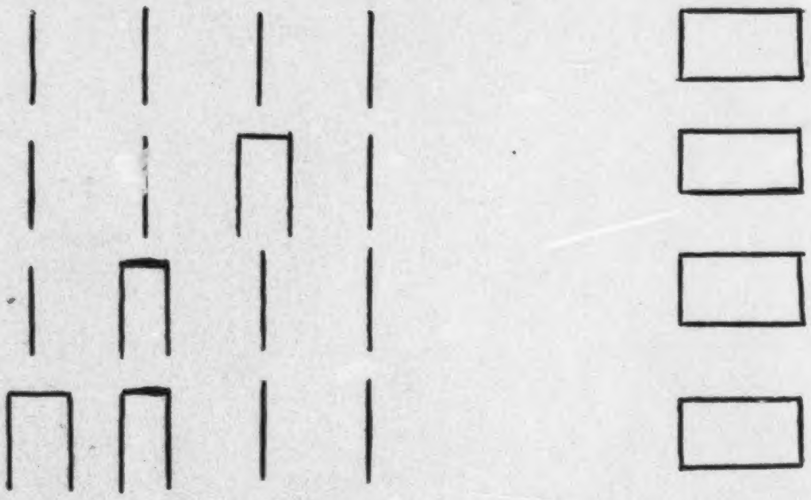
a.

mi
re
do do
do

b.

mi
re
re
do
do

c.

sol
fa
mi
re
do

IV. Recognition of Rhythm Patterns

The children place "1" in the box to the right of the rhythm pattern which is clapped first, "2" in the box that is clapped second, etc.



V. Listening

1. Listen to the Kangaroo section of "Carnival of the Animals," - HRW Record 8, Side B, Band 6

Put a cross on the name of the instrument you hear.

Organ Piano Flute Guitar

2. Listen to "The Cowboy" on HRW Record 4, Side B, Band 1

   Put a cross on the name of the instrument you hear.

   Organ   Piano   Flute   Guitar

3. Listen to the section, Dance of the Mirlitons from "The Nutcracker Suite," HRW Record 8, Side A, Band 7

   Put a cross on the name of the instrument you hear at the beginning of the selection.

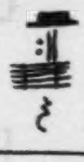
   Organ   Piano   Flute   Guitar

STUDENT BLANK

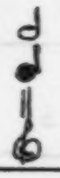
Pupil's Name ______________________________

I. Recognition of symbols

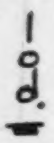
1. repeat sign
2. half rest
3. quarter rest
4. staff



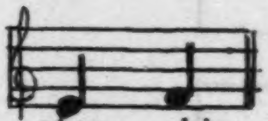
1. quarter note
2. double bar
3. treble clef sign
4. half note

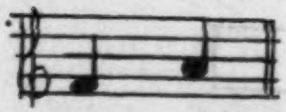


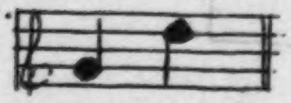
1. whole rest
2. bar
3. whole note
4. dotted half note

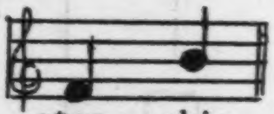


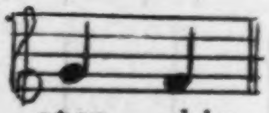
II. Distinguishing steps and skips

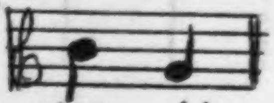
1.

step - skip

2.

step - skip

3.

step - skip

4.

step - skip

5.

step - skip

6.

step - skip

III. Recognition of syllables and tonal patterns. (Mark the box with the correct tonal pattern)

Example -

a. do mi sol

b. [✓ mi re do]

c. mi do do

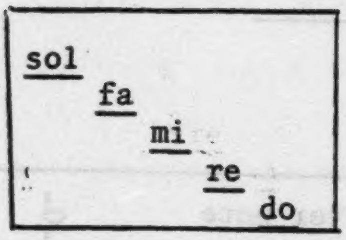
1.

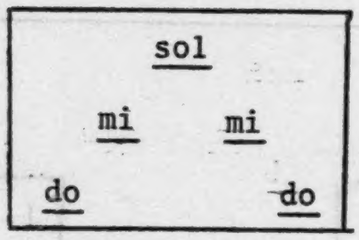
a) do re mi re do

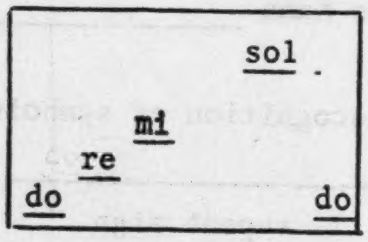
b) do re mi fa sol

c) do mi sol mi do

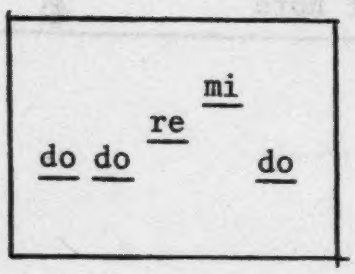
2.

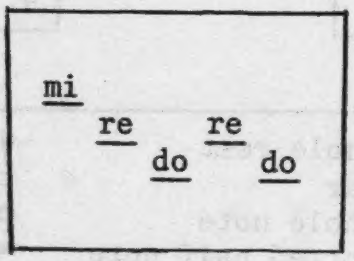
a) 
sol
fa
mi
re
do

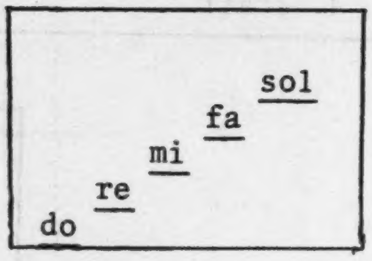
b) 
do
mi
sol
mi
do

c) 
do
re
mi
sol
do

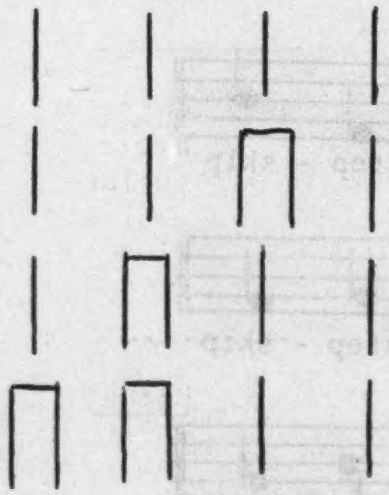
3.

a) 
do do
re
mi
do

b) 
mi
re
do
re
do

c) 
do
re
mi
fa
sol

IV. Recognition of Rhythm Patterns



☐

☐

☐

☐

V. Listening (Put a cross on the name of the instrument you hear.)

1. ☐ Organ ☐ Piano ☐ Flute ☐ Guitar
2. ☐ Organ ☐ Piano ☐ Flute ☐ Guitar
3. ☐ Organ ☐ Piano ☐ Flute ☐ Guitar

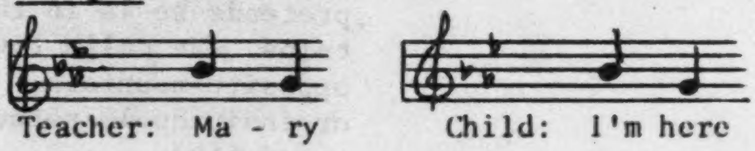
VOCAL ACTIVITIES

GOALS	ACTIVITIES
I. To Sing in Tune	A. Tone matching
	1. **Roll call**: Teacher sings names on sol-mi, child answers on same tones.
	2. **Imitate newsboy**: Pretend you are a newsboy selling papers. Children may answer in return.
	3. **Matching single tone**: Teacher points to various objects in the room and sings on one tone, "What is this?" One child or a group of children should answer on the same tone. Teacher points to other objects and chooses a new tone for each object.
	4. **Circus vendors**: Imitate vendor selling ice cream, soda pop, peanuts, balloons, etc. Child may select what he wants to sell. Sing on sol-mi, sol-mi.

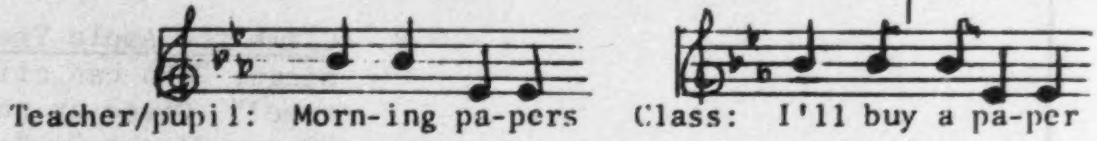
VOCAL ACTIVITIES

HELPS FOR THE TEACHER	MATERIALS
It is a good idea to spend a few minutes of each vocal music lesson in tone-matching activities. All tone-matching should be done as a group initially. Gradually, through individual tone-matching, the teacher should become aware of those individuals who need special help and should focus his attention on them in an atmosphere which is free of embarassment. By the end of second grade almost all children should be able to match tones. Remember that singing is a skill and we must "teach" children to sing. Provide the child who hasn't learned to sing in tune with successful experiences in rhythm instrument playing, bells, etc.	

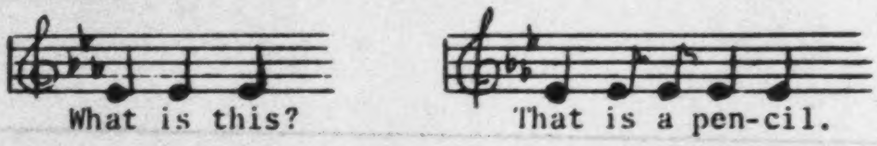
1. **Example:**


Teacher: Ma - ry
Child: I'm here

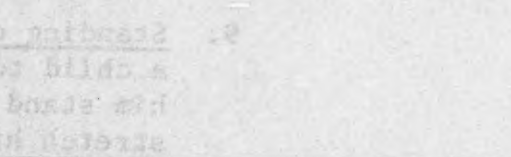
2. **Example:**


Teacher/pupil: Morn-ing pa-pers
Class: I'll buy a pa-per

3. **Example:**


What is this?
That is a pen-cil.

4. **Example:**


Child or group: Buy my pea - nuts

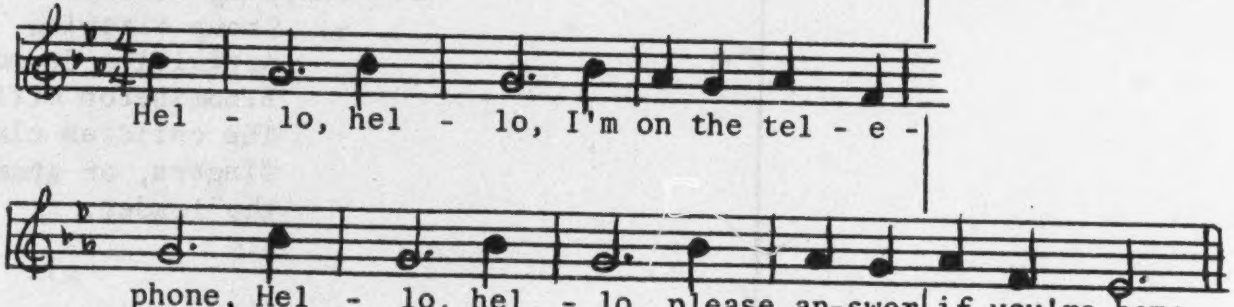
VOCAL ACTIVITIES

GOALS		ACTIVITIES
To Sing in Tune - cont.		5. **Telephone game**: Teacher sings song and points to one child. Child answers, "hello, hello" on sol-mi, sol-mi.
		6. **Matching tone of an instrument**: Child strikes the resonator bell then sings the tone on "loo."
		7. **Echo game**: Teacher or child pretends he is in the mountains. He calls toward an opposite mountain. The class or individuals return his call as an echo.
		8. **Climb the Apple Tree**: Teacher sings, "Who can climb the apple tree?" Class or child answers "I can, I can." Teacher sings, "Who can count to twenty-three?" Child replies, "I can, I can."
		9. **Standing on tiptoes**: To get a child to sing high, have him stand on his tiptoes and stretch his hands high and sing where his fingers are.

VOCAL ACTIVITIES

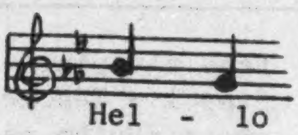
HELPS FOR THE TEACHER	MATERIALS

5. Example:


Hel - lo, hel - lo, I'm on the tel - e -
phone, Hel - lo, hel - lo, please an-swer if you're home.

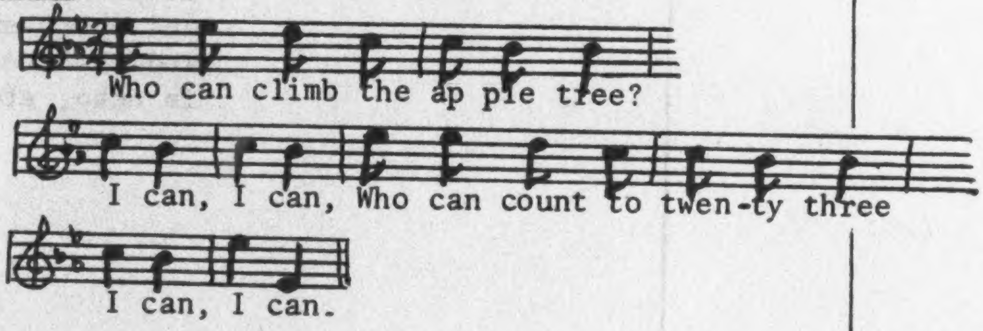
6. Some children find it easier to match the tone of a bell than someone's voice because playing the bell helps him to forget himself.

7. Example:



Yoo-hoo
How are you?
Good-by
Come and play
What time is it?

8. Example:


Who can climb the ap ple tree?
I can, I can, Who can count to twen-ty three
I can, I can.

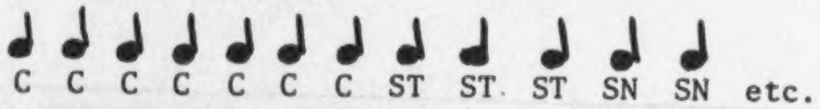
VOCAL ACTIVITIES

GOALS	ACTIVITIES
II. To Develop Rhythmically	A. Rhythm exercises 1. Clapping exercises a. Group clapping Activities found in the Bloomington Orff Guide. The children clap, snap fingers, or stamp with the leader. **Suggested game** 1. Children stand in circle 2. One child leaves the room 3. One child is chosen to lead group actions 4. Child returns and tries to discover in three guesses who the leader is.
	b. Echo clapping Step 1 - Teacher claps a short rhythm pattern and children clap pattern in an echo. Step 2 - Without losing any beats, the teacher immediately claps a second short shythm pattern and children clap pattern in echo, etc.

VOCAL ACTIVITIES

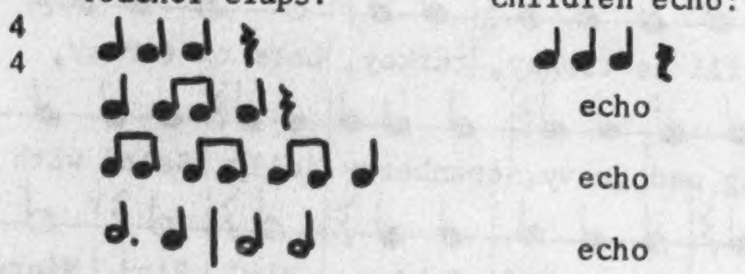
HELPS FOR THE TEACHER	MATERIALS
a. Use combinations, varying the tempo, dynamics, and meter. Actions should be continuous with no breaks.	

Example: 7 claps, 3 stamps, 5 snaps,
3 claps, 4 patschens.


C C C C C C C ST ST ST SN SN etc.

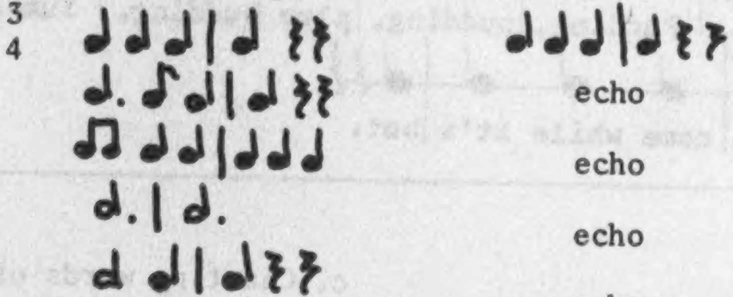
Example a.

Teacher claps: Children echo:


4
4
echo
echo
echo

Example b.

Teacher claps: Children echo:


3
4
echo
echo
echo
echo

MATERIALS

b. Bloomington Orff Guide, p. 1

HRW (TE), p. xiii
Bloomington Orff Guide, p. 1
Threshold Chart #11
Threshold, Teacher's Manual p. 25

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VOCAL ACTIVITIES

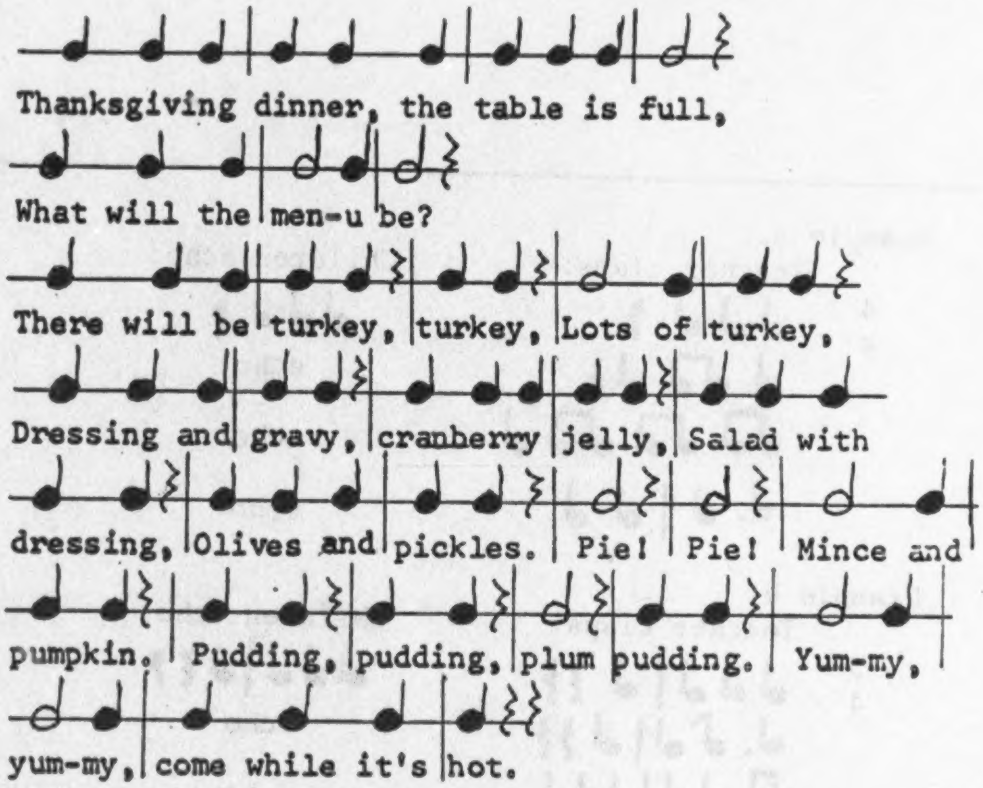
GOALS | **ACTIVITIES**

To Develop Rhythmically - cont.

2. Chanting exercises
   a. Unison speech
      Follow procedure in the Bloomington Orff Guide. These exercises are learned by rote. Use Threshold music charts.

   b. Rhythm in poems

Example: The teacher should have the following chant written on the board:


Thanksgiving dinner, the table is full,
What will the men-u be?
There will be turkey, turkey, Lots of turkey,
Dressing and gravy, cranberry jelly, Salad with
dressing, Olives and pickles. Pie! Pie! Mince and
pumpkin. Pudding, pudding, plum pudding. Yum-my,
yum-my, come while it's hot.

   c. Chanting words of a songs in rhythm
      1. Teacher reads words of whole song in rhythm.
      2. Teacher reads words a second time while clapping on beat "one" and "two" having the children clap with her.

VOCAL ACTIVITIES

HELPS FOR THE TEACHER

Have one child play the basic beat pattern on a drum while the class chants the words in rhythm. They should be sure to accent the first beat of each measure and to "stretch out" the half notes for two beats.

For variety, it might be fun to dramatize the chant by saying some parts louder or softer than others.

$\underset{1}{\underline{\text{Buy}}}$ roy-al $\underset{2}{\underline{\text{apples!}}}$ $\underset{1}{\underline{\text{Buy}}}$ from $\underset{2}{\underline{\text{me!}}}$

$\underset{1}{\underline{\text{Red}}}$ and $\underset{2}{\underline{\text{sweet}}}$ and $\underset{1}{\underline{\text{juic-}}}\underset{2}{\underline{\text{y.}}}$

$\underset{1}{\underline{\text{Buy}}}$ roy-al $\underset{2}{\underline{\text{apples!}}}$ $\underset{1}{\underline{\text{Buy}}}$ from $\underset{2}{\underline{\text{me!}}}$

$\underset{1}{\underline{\text{Red}}}$ and $\underset{2}{\underline{\text{sweet}}}$ and $\underset{1}{\underline{\text{fi}}}\underset{2}{\underline{\text{ne.}}}$

$\underset{1}{\underline{\text{When}}}$ $\underset{2}{\underline{\text{I}}}$ am $\underset{1}{\underline{\text{rich}}}$ $\underset{2}{\underline{\text{from}}}$ $\underset{1}{\underline{\text{selling}}}$ $\underset{2}{\underline{\text{cheese}}}$ and $\underset{1}{\underline{\text{app}}}\underset{2}{\underline{\text{les,}}}$

$\underset{1}{\underline{\text{I'll}}}$ $\underset{2}{\underline{\text{have}}}$ a $\underset{1}{\underline{\text{fine}}}$ $\underset{2}{\underline{\text{home}}}$ in $\underset{1}{\underline{\text{gay}}}$ $\underset{2}{\underline{\text{Pa}}}\underset{1}{\underline{\text{ris.}}}\underset{2}{\underline{\quad}}$

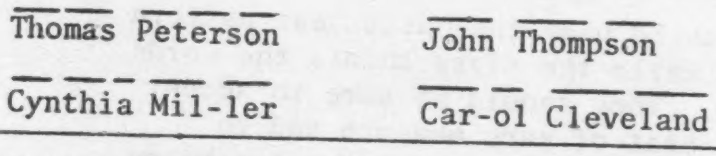
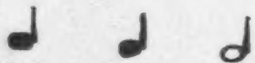
MATERIALS

a. Bloomington Orff Guide, pp. 2-10
Threshold Charts, pp. 1-10
Threshold Teacher's Manual, pp. 13-23
HRW, T.E., p. 31

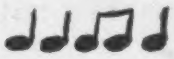
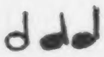
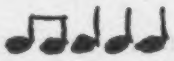
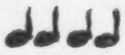
b. HRW, T.E., p. 29
Threshold Teacher's Manual, pp. 4-5

c. "Beautiful Apples," Follett textbook, p.15

VOCAL ACTIVITIES

GOALS		ACTIVITIES
To Develop Rhythmically - cont.		3. Teacher repeats a third time while clapping and children "whisper" words in rhythm. 4. Children say words while teacher claps and "whispers" words. 5. Divide class into two groups having one group clap the beats, while the other groups say the words.
		d. Chanting names in rhythm 1. Write children's names in rhythmic blank notation on chalkboard. Examples:  Thomas Peterson John Thompson Cynthia Mil-ler Car-ol Cleveland
		2. After each child's name has been represented in a rhythmic pattern, the names should be represented on a card.
		3. Teacher could have all children with the same pattern respond to a direction. For example, she might clap the pattern and all children whose names are thus identified should stand and clap the pattern in an echo. They might also play the pattern on rhythm instruments.
		4. Use rhythm patterns in a round. Divide class into two or three groups. Choose a leader for each group. Each leader's name should represent a different rhythm pattern. The first group should start by chanting the leader's name. After they have chanted name once, they continue and group two comes in, etc. The teacher should decide how many times to say each name. A variation of this could be the use of rhythm instruments or clapping or tapping.
		5. Halloween Chants Example:  Hal - low - een, etc.
		6. See HRW "Cowboy Sounds in Rhythm"

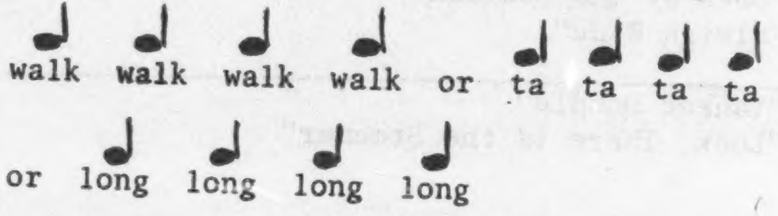
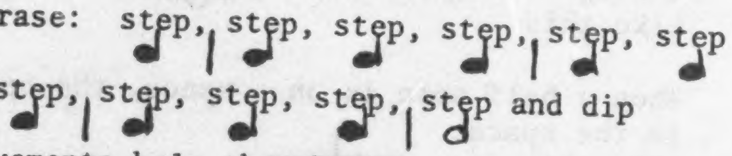
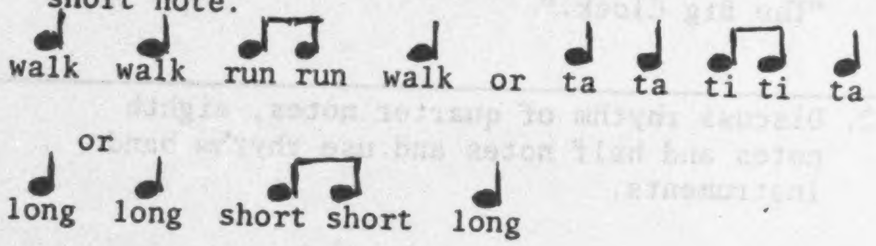
VOCAL ACTIVITIES

HELPS FOR THE TEACHER	MATERIALS
Another Examples is in HRW. This can be chanted in $\frac{4}{4}$ time. Another suggestion is in the Threshold Manual.	"Jingle at the Windows" HRW, p. 39 Threshold Manual, p. 8
1. Use middle names for variety. The following represent the rhythmic patterns transferred into notes: Thomas Peterson  John Thompson  Cynthia Miller  Carol Cleveland 	
2. See HRW for rhythmic notation of names.	HRW, T.E., p. 33
3. When using instruments or clapping or tapping, each group should be assigned one kind of instrument or sound.	
	HRW, T.E., p. 42
	HRW, T.E., p. 30

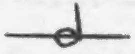
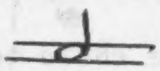
VOCAL ACTIVITIES

GOALS	ACTIVITIES
To Develop Rhythmically - cont.	B. Reading Rhythms 1. Rhythm patterns and rests (Movements and hand drumming) a. Quarter notes 1. This is a quarter note. ♩♩ A quarter note has a filled head ● and a stem. Stems on quarter notes go down on the left side. ♩♩ Stems on quarter notes go up on the right side. ♩♩ When a quarter note is on a line, the line cuts right through the filled head - life this: ♩ When a quarter note is in a space, the filled head is in the space - like this: ♩♩
	2. "Circle Around"
	3. "My Father"
	b. Eighth notes 1. This is an eighth note. ♪ An eighth note has a filled head ● , a stem | , and a flag ╮. Stems on eighth notes go down on the left side. ♪♪ Stems on eighth notes go up on the right side. ♪♪ When an eighth note is on a line, the line cuts right through the filled head - like this: ♪♪ When an eighth note is in space, the filled head is the space- like this: ♪♪
	2. This activity combines Rhythmic feeling in physical movement with playing instruments and observing rhythms. See HRW (T.E.)

VOCAL ACTIVITIES

HELPS FOR THE TEACHER	MATERIALS
1. Through movements children can attain freedom in self-expression and gain experience in feeling beat, accent, and phrasing. The children may walk to the rhythm of the quarter note. At first you may wish to call it a walk note or refer to it as "ta" as in the Threshold to Music charts, or as a long note.  walk walk walk walk or ta ta ta ta or long long long long	Bloomington Orff Guide, pp. 10-17 Threshold Chart #2 Threshold Teacher's Manual p. 14
2. Read the rhythm of the song which uses quarter notes. Then sing the song.	"Circle Around" HRW , p. 25
3. First phrase: step, step, step, step, step, step step, step, step, step, step and dip  These movements help the child to "feel" the rhythm	"My Father" Follett, p. 32
1. The eighth notes may be referred to as a run note or as "ti" as in the Threshold Charts or as a short note.  walk walk run run walk or ta ta ti ti ta or long long short short long	Threshold Charts, p. 5-10 Threshold (Teacher's Manual) pp. 17-24
	HRW, (T.E.) p. 14

VOCAL ACTIVITIES

GOALS	ACTIVITIES
To Develop Rhythmically - cont.	4. Music Moves in rhythm. quarter notes - longer eighth notes - shorter
	5. "The Angels Band" "Billy Boy" "Here, Close to My Fair One" "Down by the Station" "Sleigh Ride"
	6. "Yankee Doodle" "Look, There Is the Steamer"
	c. Half notes This is a half note. 𝅗𝅥 A half note has an open head o and a stem. | Stems on half notes go down on the left side. 𝅗𝅥 Stems on half notes go up on the right side. 𝅗𝅥 When a half note is on a line, the line cuts right through the open head.  Like this: When a half note is on a space, the open head is in the space. Like this: 
	1. Discuss music notation of the poem "The Big Clock."
	2. Discuss rhythm of quarter notes, eighth notes and half notes and use rhythm band instruments.

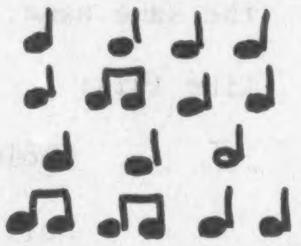
VOCAL ACTIVITIES

HELPS FOR THE TEACHER	MATERIALS
3. Review of Musical Concepts	HRW, (T.E.) p. 21
	HRW, p. 30 HRW, (T.E.) p. 30
5. Songs using quarter notes and eighth notes.	HRW and HRW (T.E.) p. 6 HRW and HRW (T.E.) p. 150 HRW and HRW (T.E.) p. 72 HRW and HRW (T.E.) p. 128 HRW and HRW (T.E.) p. 93
6. Songs using eighth notes.	HRW and HRW (T.E.) p. 118 HRW and HRW (T.E.) p. 77
The half note is worth half the duration of the whole note or twice as much time as the quarter note. You may wish to refer to it in the following ways: 𝅗𝅥 long - bow 𝅗𝅥 ta - a 𝅗𝅥 long - o	
1. Refer to HRW for procedure.	HRW and HRW (T.E.) p. 26
	HRW and HRW (T.E.) p. 45

VOCAL ACTIVITIES

GOALS	ACTIVITIES
To Develop Rhythmically - cont.	3. Read rhythms of quarter, eighth, and half notes.
	4. Rhythms may be written on the board or put on flash cards. The children may clap or read long short short long-o or ta ti ti ta-a. ♩♫𝅗𝅥
	5. "Twinkle, Twinkle Little Star"
	6. "Birch Trees"
	7. "Bluebird, Bluebird" Clap rhythm patterns "Train is A-Coming"
	d. Whole notes This is a whole note. 𝅝 A whole note has an open head. It is shaped like an egg. When a whole note is on a line, the line cuts right through the open head, like this: When a whole note is in a space the open head is in the space. Like this:

VOCAL ACTIVITIES

HELPS FOR THE TEACHER	MATERIALS
	3.Threshold Charts, #48 Threshold Manual, p. 67
4. Clap the following rhythm pattern: 	
5. This song can be put on the board.	5. HRW (T.E.) p. 152
6. Song using quarter and half notes.	6. HRW and HRW,T.E., p. 100
7. Songs using quarter, eighth and half notes.	7. HRW and HRW (T.E.) p. 138 HRW and HRW (T.E.) p. 101
The whole note has twice the duration of the half note. When reading rhythms it may be referred to in the following way: long - o - o - o ta - a - a - a	

VOCAL ACTIVITIES

GOALS	ACTIVITIES
To Develop Rhythmically - cont.	e. Rests Rests tell us not to sing, but to be silent. Rests have the same number of counts as notes having the same name. Like this: Whole Rest Half Rest Quarter Rest Eighth Rest 1. Exercise in Threshold Charts
	2. Observe rests in singing In order that children do not skip the quarter, half, and whole rest in a song, give them something to do for the "beats" of the rest. Examples: a. Throw the rest out the window by quickly pointing thumb over right shoulder. b. Say Shh during the rest. c. Have children think of other things to do. 3. Sing songs using rests. a. "Rainy Day" b. "El Coqui" c. "If You're Happy" d. "Ach du Lieber Augustin" e. "Round and Round the Village" 4. Rhythm Band Exercise using rests.

VOCAL ACTIVITIES

HELPS FOR THE TEACHER	MATERIALS
1. Drill exercises on rests can be found in the Threshold to Music Charts. In order to help children remember the difference (in appearance) between the whole rest (𝄻) and half rest (𝄼) they may make the following associations: whole rest - a "whole" gentleman who tips his hat half rest - a "half" gentleman who simply lifts his hat whole rest - so heavy it falls below the line half rest - lighter than the whole rest so stays above the line.	1. Threshold Charts # 3, 4, 7, 9, 11, 14 Threshold Teacher's Manual pp. 15, 16, 20, 22, 25, 31
3. a. Quarter rests b. Quarter rests c. Quarter rests d. Quarter rests e. Quarter rests	3. a. HRW and HRW(T.E.)p. 69 b. HRW and HRW (T.E.)p. 120 c. HRW and HRW (T.E.) p. 143 d. Follett, p. 74 e. Follett, p. 95
4. Eight rests	4. Follett, p. 149

VOCAL ACTIVITIES

GOALS	ACTIVITIES
To Develop Rhythmically - cont.	2. Children should be made aware that each song may have a different tempo. Some move very quickly, others move slowly, etc. Once a song has begun its tempo should remain the same throughout except where a change is indicated in the music.
	3. Responding to various meters in music. Children should discover, by listening, what the basic meter of a song is, i.e. does the song move in groups of 2, 3 or 4 beats? In written music this would mean 2, 3 or 4 beats a measure. This can be done in a variety of ways:

Action for Primary or Accented Beats	Action for Secondary Beats
a. clap	touch shoulders (as many times as there are beats)
b. clap loudly (on palm of hand)	clap softly (on palm of hand)
c. count "one"	count "two"; "two, three"; or "two, three, four"
d. some children play on tone blocks	other children play on sticks
e. some children play on drum	other children play on triangles
f. bounce ball	hold ball
g. toss ball in air and catch	hold ball

VOCAL ACTIVITIES

HELPS FOR THE TEACHER	MATERIALS
2. When teaching a new song, the teacher should have its tempo well in mind. If a song is introduced in the proper tempo, it is likely the children will always sing at that tempo. In order that a song maintains the same tempo throughout, the teacher may use some of the following techniques, as needed: Maintain steady tempo Clap the basic beat Whisper the words while directing with hand Nod head in rhythm	
3. Develop a sensitivity to the concept that each meter has a principal or accented beat: $\frac{3}{4}$ $\underline{\underline{1}}$ 2 3 ; $\underline{\underline{1}}$ 2 3 It is always beat No. 1. All meters have secondary beats. Example: $\frac{2}{4}$ beat 1 principal beat 2 secondary Example: $\frac{3}{4}$ beat 1 principal beat 2 and 3 secondary Example: $\frac{4}{4}$ beat 1 principal beats 2, 3, and 4 secondary	Rhythm instruments Records Phonograph
	Phy. Ed. Balls

VOCAL ACTIVITIES

GOALS	ACTIVITIES
To Develop Rhythmically - cont.	Examples of music to be used: $\frac{2}{4}$ "The Little Hunter" RCA (Use above activities a, b, c, d, e) $\frac{3}{4}$ "Waltz in A Flat", Brahms RCA (Use above activities a, b, f, g) $\frac{2}{4}$ "Excerpt from Light Cavalry Overture" RCA (a-e)
	4. Listening to discern "light and heavy" sections in music a. Listen to selection "Wild Horses" b. Have children select appropriate responses to do during each section. Heavy section -- strong response Light section -- light response c. Divide class into two groups. One group represents horses and the other group represents ponies. The horses respond when they hear the heavy section; the ponies respond when they hear the light section.
	5. Recognize even and uneven rhythms. a. Sing and discuss songs which have even and uneven rhythm. "The Choo-Choo" "Rig-a-Jig-Jig" "Pop Goes the Weasel" "Three Pirates" b. Discuss the page in HRW on rhythm.

VOCAL ACTIVITIES

HELPS FOR THE TEACHER	MATERIALS
In selecting other music, choose pieces that are predominantly rhythmic.	RCA Listening, Volume 2

4. Examples of strong responses: stamp feet
tap desk tops
clap thighs

Examples of light responses: clap hands lightly
tap rhythm sticks lightly

Each of the responses could use one of the following rhythm patterns:

$\frac{6}{8}$ even

$\frac{6}{8}$ uneven

c. The selection will have the following form:

A - ponies B - horses
A - ponies B - horses
A - ponies

5.

Even Rhythm	H.R.W. and H.R.W. (T.E.)p 27
Uneven Rhythm	H.R.W. and H.R.W. (T.E.)p 20
Uneven Rhythm	H.R.W. and H.R.W. (T.E.)p 28
Uneven Rhythm	H.R.W. and H.R.W. (T.E.)p 58
	H.R.W. and H.R.W. (T.E.)p.23

VOCAL ACTIVITIES

GOALS	ACTIVITIES
III. To Read Music	

A. Symbols

1. Music symbols to be identified and used correctly by second grade children:

Staff 𝄚

Treble clef sign 𝄞

Bar |

Double bar 𝄁

Repeat mark 𝄇

Measure 𝄚|𝄚|

Sharp ♯
Flat ♭
Tie ♩‿♩
To be identified only

Time signature $\frac{2}{4}$, $\frac{3}{4}$ & $\frac{4}{4}$
(children should understand meaning of top number and how to read a time signature)

Quarter rest 𝄽

Quarter note ♩

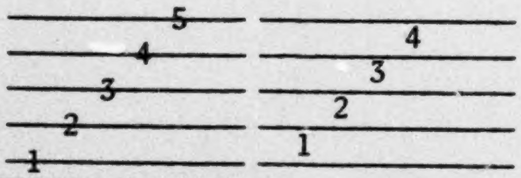
Half note 𝅗𝅥 **Whole note** 𝅝

Dotted half note 𝅗𝅥.

Half rest 𝄼 **Whole rest** 𝄻

2. Introduce the staff

STAFF



Children should be reminded that the staff contains five lines and four spaces and these lines and spaces are always numbered from the bottom up.

VOCAL ACTIVITIES

HELPS FOR THE TEACHER	MATERIALS
1. Teacher should make a chart for music symbols, which will be added to as new symbols are learned by the children. Teacher may make a set of flash cards of music symbols to be used in various ways for reinforcement of knowledge of music symbols.	
2. Children should be encouraged to consistently refer to the lines and spaces by their proper names, i.e., "the fourth line" (or "line four"), not "the second line from the top."	

GOALS	ACTIVITIES
To Read Music - cont.	a. Use worksheets

HELPS FOR THE TEACHER

MATERIALS

a. Sample worksheets

1) 1st line - yellow
2nd line - red
3rd line - green
4th line - orange
5th line - blue

1st space - pink
2nd space - black
3rd space - white
4th space - violet

Color the lines and spaces

1st line
4th space

2nd line
3rd space

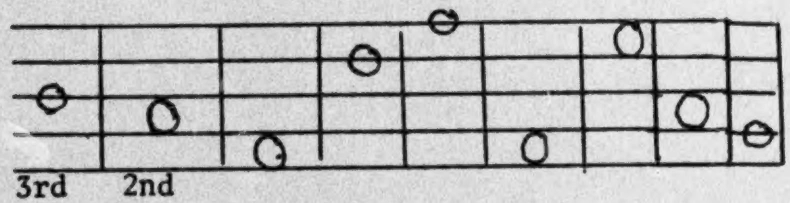
5th line
1st space

4th line
2nd space

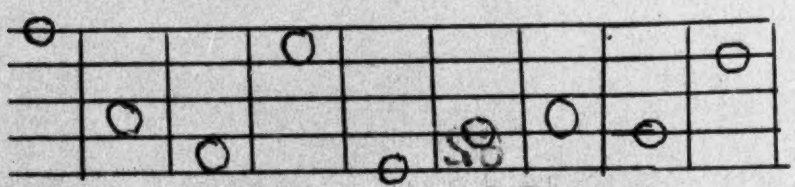
3rd line
2nd space

etc.

2) Does the note live on the line or space?



3rd line ___
2nd space ___



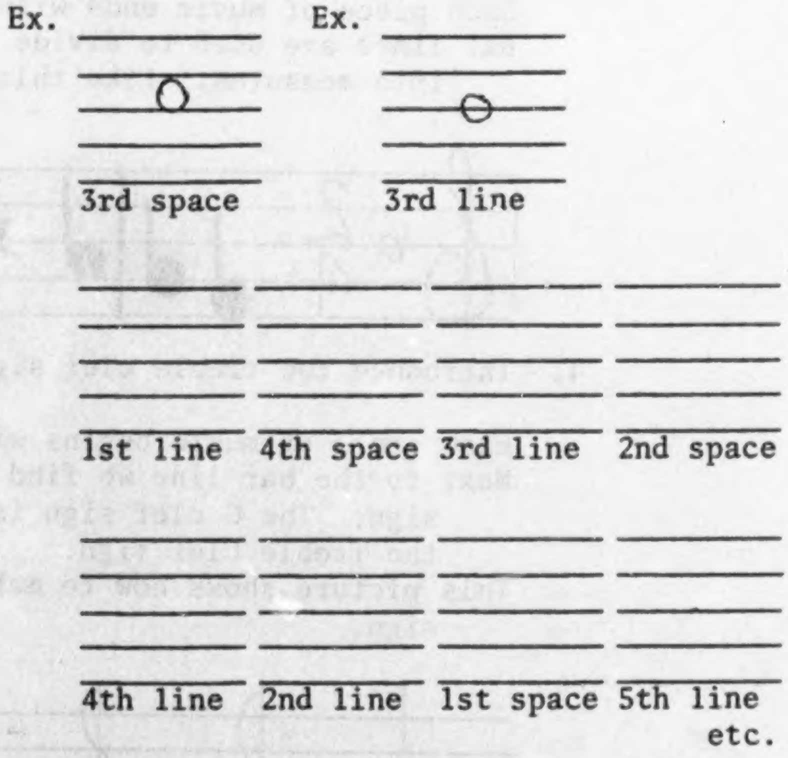
VOCAL ACTIVITIES

GOALS	ACTIVITIES
To Read Music - cont.	
	b. Pass out individual staffs and one note to each child. As the teacher calls the name of a line or space, children point to that line or space on their staffs. One person from each row should be assigned to see that each child is correct. A variation of this would be to place a note on the proper line or space.

HELPS FOR THE TEACHER

MATERIALS

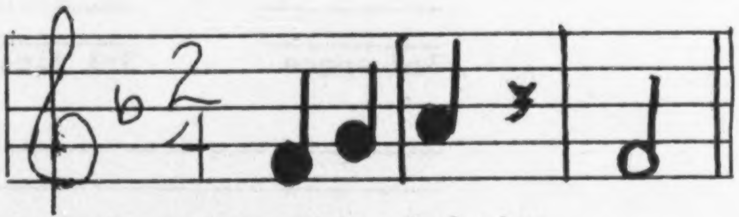
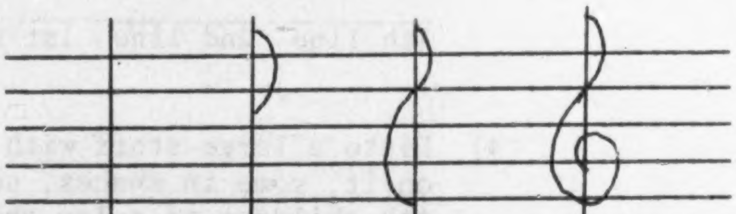
3) Draw the notes on the right line or space.

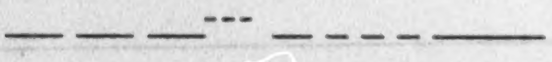
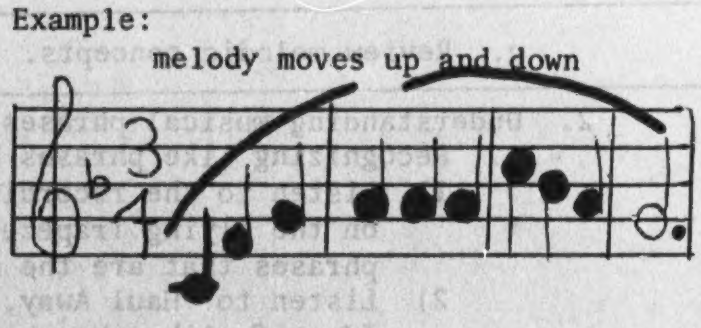

Ex.
Ex.
3rd space
3rd line
1st line
4th space
3rd line
2nd space
4th line
2nd line
1st space
5th line
etc.

4) Ditto a large staff with whole notes on it, some in spaces, some on lines. Ask children to color the notes in the spaces red, and the notes on the line blue.

b. Set of individual tagboard staffs found in school office.

VOCAL ACTIVITIES

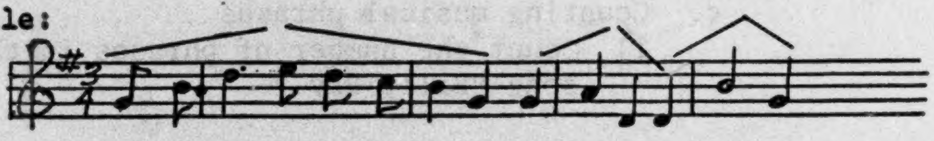
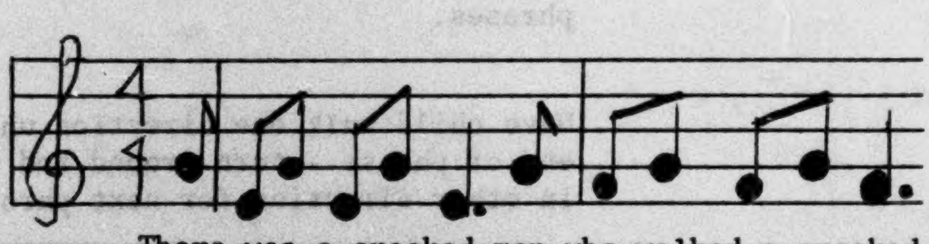
GOALS	ACTIVITIES
To Read Music - cont.	3. Introduce the bar line Each staff of music begins with a bar line. Each piece of music ends with a double bar. Bar lines are used to divide the music into measures. Like this:  4. Introduce the treble clef sign Each staff of music begins with a bar line. Next to the bar line we find the G clef sign. The G clef sign is also called the Treble Clef sign. This picture shows how to make the G clef sign. 
	B. Recognize form and structure in music 1. Understanding melodic direction a. Music Speaks in melody b. Diagram the shape of the melody on the chalkboard in line notation using H.R.W. c. Find the parts of the melody that move up and down in the song, "The Cowboy"

HELPS FOR THE TEACHER	MATERIALS
a. **Discussion of melody**	H.R.W. p 47 H.R.W. (TE) p 47
b. **Refer to H.R.W.** **Ex. of line notation** 	H.R.W p. **51** H.R.W. (TE) pp 50-51
c. **Refer to H.R.W.** **Example:** **melody moves up and down** 	H.R.W. p 94 H.R.W. (TE) p. 94

VOCAL ACTIVITIES

GOALS		ACTIVITIES
To Read Music - cont.		d. Developing an understanding of written music using blank notation. When a song is being learned, put lines on chalkboard to represent tonal variations. This should be done without the use of the books by the children. A follow-up activity for this would be to sing the songs from the book, noticing the up-and-down movements of the notes. The children should be reminded to watch the round part of the notes. After a song has been learned, write the notes for it on the staff on the board and draw lines above the notes showing the contour of the melody line. Use hand held horizontally to illustrate tonal changes, raising hand when going up, lowering it when singing lower.
		e. Discuss the reasons why the melody of the song, "There Was a Crooked Man" is appropriate for the words.
		f. Discuss how melodies move up and down on the lines and spaces of the staff.
		g. Review melodic concepts.
		2. Understanding musical phrases a. Recognizing like phrases by sound 1) Listen to the recording of "Man on the Flying Trapeze." Choose phrases that are the same. 2) Listen to "Haul Away, Joe." Identify like phrases. b. Recognizing like phrases by sight

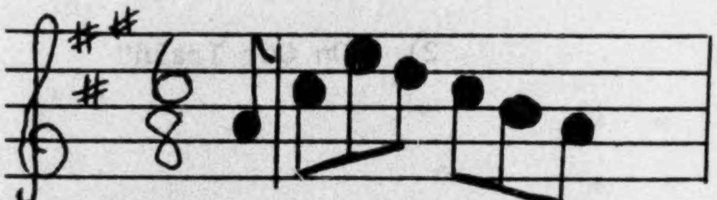
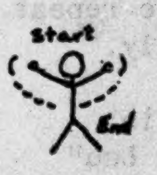
VOCAL ACTIVITIES

HELPS FOR THE TEACHER	MATERIALS
d. This visual presentation aids in the understanding of "upness" and "downness" of tonal variation. This provides for good readiness for note reading. Example: He This man, He one, played nick- drum. old played nack my on	**Follett** textbook p 106, "This Old Man" p 122, Teacher's Edition
Have children sing whole song from blank notation on board using the words of "loo." Example: 	**Follett** textbook p 107, "Did You Ever See A Lassie"
e. Refer to H.R.W. The melody is crooked. It moves up and down, up and down. Example:  There was a crooked man who walked a crooked mile,	H.R.W p 52 H.R.W. (TE) p 52
f. Refer to H.R.W.	H.R.W. p 54 H.R.W. (TE) p 54
g. H.R.W. has a sample melodic test that you may want to use.	H.R.W. (TE) p 73
1) Phrases 1 and 3 are the same. Refer to H.R.W.	H.R.W. p 108 H.R.W. (TE) p 108
2) Phrases 1 and 3 are the same.	H.R.W p 116 H.R.W (TE) p 116

VOCAL ACTIVITIES

GOALS		ACTIVITIES
To Read Music - cont.		1) Look at the phrases and find melody patterns that are repeated in the song, "St. Valentine's Day."
		2) Look at the song "Kuchenbacken" and identify like and different phrases.
		c. Counting musical phrases 1) Count the number of phrases in the song "Billy Boy." 2) Count the phrases in the song "Space Travel." 3) Children use hands and arms to make large circles, balloons or apples in the air. The larger the circle, balloon or apple, the longer the phrase. Draw arcs on the board to describe phrases. Have child walk one direction until end of phrase - turn around and walk in other direction for next phrase.
		3. Understanding form a. When teaching a new song, have children listen for phrases. Have the children count the phrases. While the teacher sings the song a second time on the syllable "loo," a phrase at a time, the phrases should be labeled by the children by letters, each like phrase having the same letter. Second grade children should notice that the notes look the same in phrases which sound alike.

VOCAL ACTIVITIES

HELPS FOR THE TEACHER	MATERIALS
1) Refer to H.R.W. Example:  To- mor- row- is -	H.R.W p 109 H.R.W (TE) p 109
2) Refer to H.R.W. Phrases 1 and 2 are the same. Phrases 3 and 4 are different	H.R.W. p 141 H.R.W. (TE) p 141
1) There are four phrases in the song "Billy Boy," which is found in H.R.W. 2) "Space Travel has 4 phrases Circles -  Arcs - Phrase 1 Phrase 2 Phrase 3 Walking - start →- - - - - - - -→ Ⓧ end of phrase ← next phrase In many songs in the Follett text, each new phrase is indicated by a dot or a diamond.	H.R.W. p 150 H.R.W. (TE) p 150 H.R.W p 130 H.R.W. (TE) p 130 Follett textbook p 90, "Snow Flakes" p 78, "On Halloween" pp 56-57, "Ships in the Harbor" p 53, "On Our Train"

VOCAL ACTIVITIES

GOALS	ACTIVITIES
To Read Music - cont.	1) Listen to the phrases in the song "Down by the Station" that sound the same. 2) "On Our Train" 3) "Ships In the Harbor"
	b. Repeat signs 1) Identify the repeat sign in the "Shoemaker's Song." 2) Identify the repeat sign in the song "Firefly." c. Verse and Refrain 1) "Skip to My Lou" 2) "Yankee Doodle"
	C. Scale and Intervals I. Teaching scale with syllables and numbers Sometimes the syllables might be written all on the same level, whereas other times they should be written on levels that correspond to their pitch changes. Children should learn the scale by memory both ascending and descending. The teacher should make a vertical syllable chart which should be displayed somewhere in the room at all times so it can be referred to quickly. The following are specific ways of teaching the scale.
	a. Physical movement with scale - Have children squat down on floor beside desks. While singing the scale (ascending) children should gradually move up until they are standing on tiptoes with hands stretched high in the air. Reverse for the descending scale.

VOCAL ACTIVITIES

HELPS FOR THE TEACHER	MATERIALS
1) phrase one - A phrase two - B phrase three - A phrase four - C phrase 1 and 3 are the same phrases 2 and 4 are the same 2) Example: "On Our Train" phrase one - A phrase two - B phrase three - A phrase four - C 3) Example: "Ships In the Harbor" phrase one - A phrase two - B phrase three - C phrase four - D phrase five - A phrase six - E	H.R.W. p 2 H.R.W. (TE) p 2 Follett p 58 Follett pp 56-57
1) Refer to H.R.W. 2) This song has two endings. Sing the song using the first ending. Then sing it again using the second ending. 1) Refer to H.R.W. 2) Refer to H.R.W.	H.R.W. p 135 H.R.W. (TE) p 135 H.R.W. p 133 H.R.W. (TE) p 133 H.R.W. p 10 H.R.W. (TE) p 10 H.R.W. p 118 H.R.W. (TE) p 118
1. Example: do 8 ti 7 la 6 sol 5 fa 4 mi 3 re 2 do 1	
a. Pitch in the keys of D, E flat or E. Check on pitch pipe to see if the top note is in tune. Teacher should tell children to sing big steps when going up and "tiny" steps when going down. "Flatting" occurs when ascending steps are not big enough and descending steps are too big.	

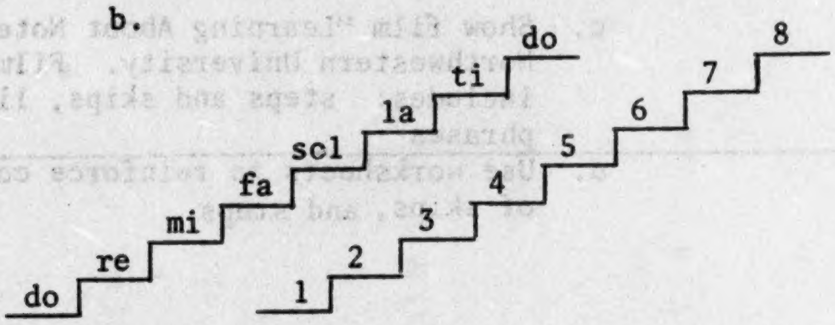
VOCAL ACTIVITIES

GOALS	ACTIVITIES
To Read Music - cont.	b. Scale stairway - Draw a ladder on the board to help children get the feeling of moving up in steps. Teacher should point to each step as children sing. c. Hand signals - use hand signals as suggested in Threshold charts. d. Song about syllables - Teach children the song, "Mr. Do and Family"
	2. Intervals a. Children should be taught a note moves from a line to the nearest space (up or down) or from a space to the nearest line (up or down) this is called a step. When a note moves from a line to the nearest line (up or down) or from a space to the nearest space (up or down) this is called a skip. Skips may be larger intervals as well. b. To give children a concrete understanding of steps and skips have them build these intervals on the staff using the tagboard staffs and notes or the chalkboard.

VOCAL ACTIVITIES

HELPS FOR THE TEACHER	MATERIALS

b.

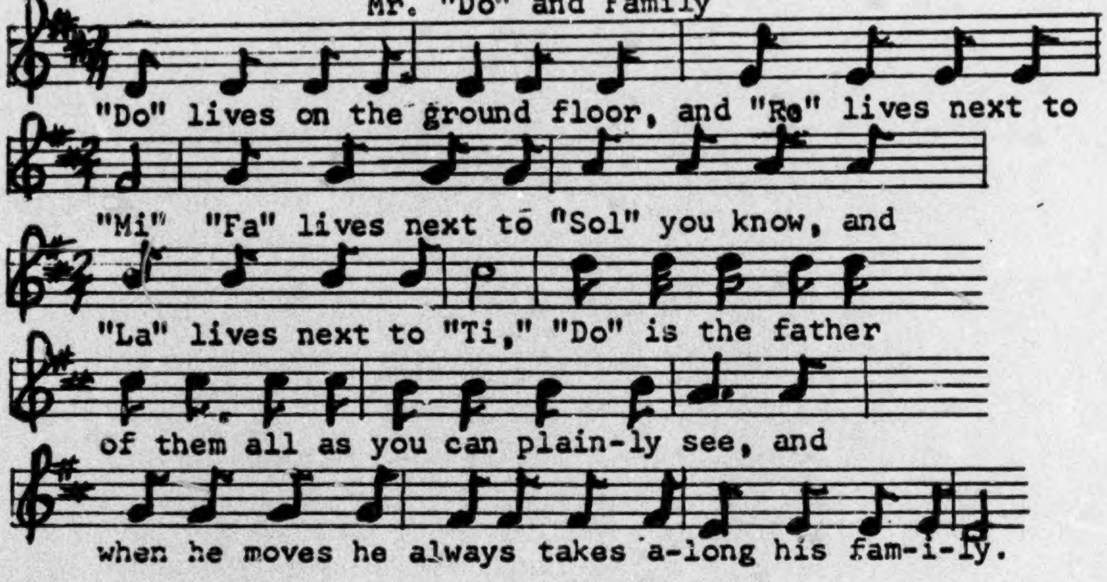

do
re
mi
fa
sol
la
ti
do
1
2
3
4
5
6
7
8

c. Threshold Charts13, 21, 25, 32

Threshold Manual
pp 29, 37, 41, 47

d.

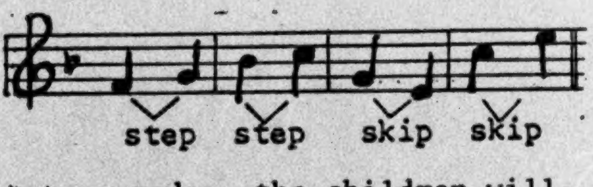
Mr. "Do" and Family


"Do" lives on the ground floor, and "Re" lives next to
"Mi" "Fa" lives next to "Sol" you know, and
"La" lives next to "Ti," "Do" is the father
of them all as you can plain-ly see, and
when he moves he always takes a-long his fam-i-ly.

---

b.

Exam-
ple:


step
step
skip
skip

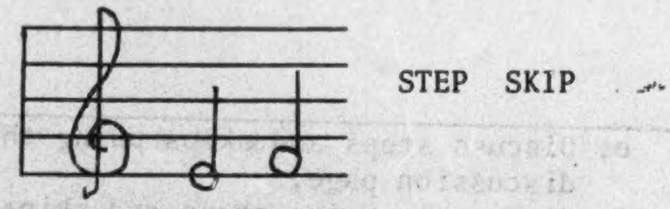
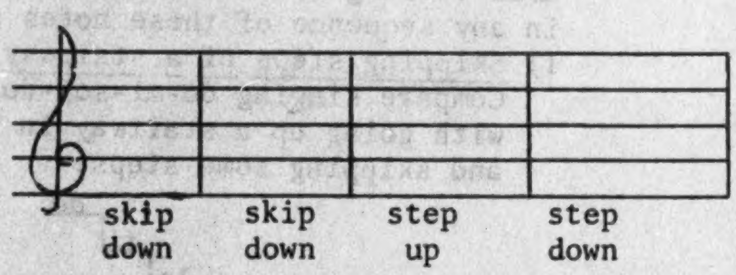
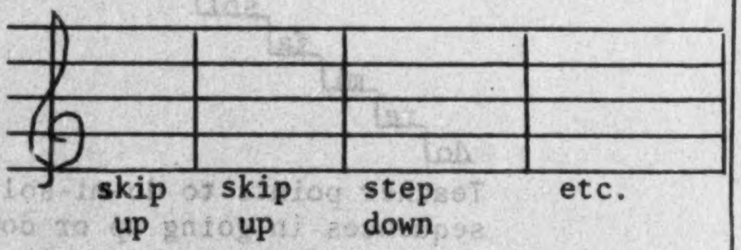
In later grades, the children will learn that a "step" is called the interval of a second and a "skip" is an interval of a third or larger.

Tagboard staffs and notes
Chalk and chalkboard

VOCAL ACTIVITIES

GOALS	ACTIVITIES
To Read Music - cont.	c. Show film "Learning About Notes," Northwestern University. Film includes: steps and skips, like phrases
	d. Use worksheets to reinforce concept of skips, and steps.

VOCAL ACTIVITIES

HELPS FOR THE TEACHER	MATERIALS
	Film: "Learning About Notes" Projector
d. Example: Teacher has children place a note in first space of staff. Place another note in the second space. Have them tell you if this is a step or skip. Have children place a note on first line. Then ask them to place another note one step higher. Example:  Teacher directs children to circle correct answer. Sample worksheet Draw the correct intervals in each measure  skip down skip down step up step down  skip up skip up step down etc.	Ditto paper Mastercodo

VOCAL ACTIVITIES

GOALS

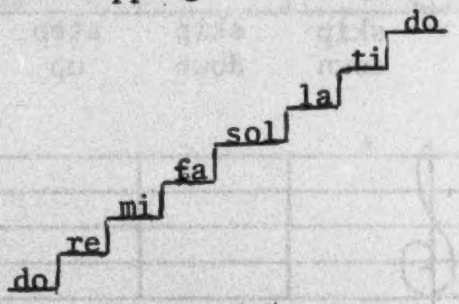
ACTIVITIES

To Read Music - cont.

e. Discuss steps and skips using the HRW discussion page.

f. Sing songs using steps and skips
   1. "Three Pirates"
   2. "Lavender's Blue"
   3. "Over the River and Through the Woods"
   4. "Rainy"
   5. "'Twas May Day in the Morning"

g. Children in the second grade should be able to sing do-mi-sol-do or 1-3-5 in any sequence of these notes accurately.
   1) Skipping steps of a stairway: Compare singing do-mi-sol-do pattern with going up a stairway in a hurry and skipping some steps.

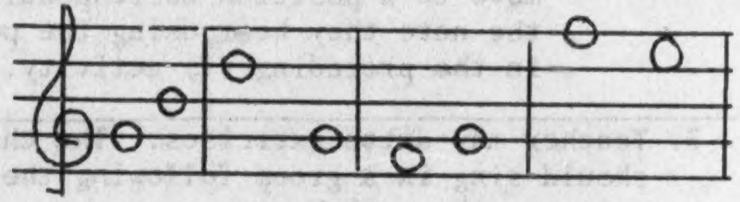
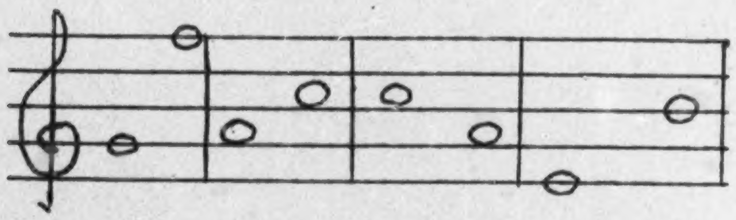


Teacher points to do-mi-sol-do in various sequences in going up or down.

   2) Physical movement to tonic-chord patterns: After squatting down by desks, children sing do-mi-sol-do while moving up or down in the following manner:

do - on floor
mi - part way up
sol - standing on feet
do - standing on tiptoes, hands in the air

VOCAL ACTIVITIES

HELPS FOR THE TEACHER	MATERIALS
Identify the following intervals as steps or skips.  ______ ______ ______ ______  ______ ______ ______ ______ etc.	
f. 1. skips - "Three Pirates"	HRW, p. 58
2. steps - "Lavender's Blue"	HRW, p. 60
3. steps - "Over the River and Through the Woods"	HRW, p. 64
4. steps - "Rainy"	
5. skips - "'Twas My Day in the Morning"	HRW, p. 148

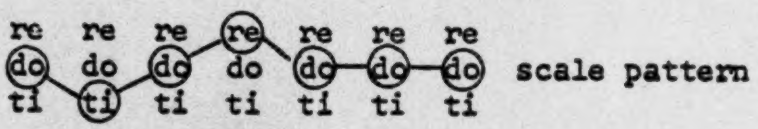
VOCAL ACTIVITIES

GOALS	ACTIVITIES
To Read Music - cont.	3) Physical movements while teacher sings tonic-chord patterns: The children move to a position corresponding to the note they hear using the positions in the preceding (2) activity.
	3. Teacher may ditto exercises. The children should sing in a group following the circled notes on the worksheet. 4. Second grade children should build a scale ascending and descending and the tonic-chord pattern (do-mi-sol-do) in the key of F on the staff. Use individual tagboard staves, flannel board or chalkboard. 5. Drill on sight-singing tonic-chord and scale patterns written in a left-to-right progression. 6. Singing syllables for scale-patterns and tonic-chord patterns found in songs. When a song is being learned, have the children discover common tonal patterns and identify them by syllables.

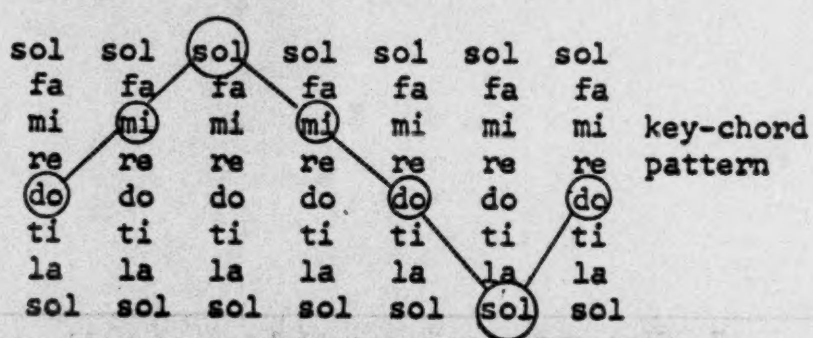
VOCAL ACTIVITIES

HELPS FOR THE TEACHER	MATERIALS
3. (see patterns below)	Ditto paper Master codo
4. In building a scale, children should be told to follow a space-line sequence until they have eight notes. The scale should begin on a space and end on a line.	Tagboard staffs and notes from school office Flannel board
5. Examples: (see pattern below)	
6. Examples: "El co - qui" do -mi - sol 1 - 3 - 5 H.R.W.	H.R.W. p 120
"Yankee Doodle" do - do - re - mi 1 - 1 - 2 - 3 H.R.W.	H.R.W. p 118
"Train Is A Coming" do - re-do-mi-do 1 - 2 - 1- 3- 1 H.R.W.	H.R.W. p 101
"Buy Fom Me" do- mi-sol 1 - 3 - 5 Follett	Follett, p 15

3.



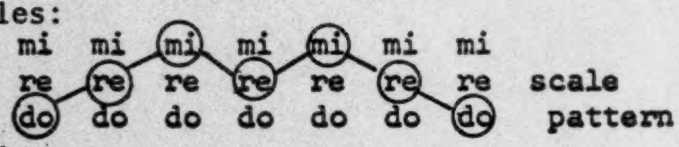
re re re re re re re
do do do do do do do
ti ti ti ti ti ti ti
scale pattern



sol sol sol sol sol sol sol
fa fa fa fa fa fa fa
mi mi mi mi mi mi mi
re re re re re re re
do do do do do do do
ti ti ti ti ti ti ti
la la la la la la la
sol sol sol sol sol sol sol
key-chord pattern

The teacher should explain that notes going lower than low "do" continue in the same pattern as notes below high "do."

5. Examples:



mi mi mi mi mi mi mi
re re re re re re re
do do do do do do do
scale pattern

VOCAL ACTIVITIES

GOALS	ACTIVITIES
To Read Music - cont.	
	7. Sing songs using syllables as well as words.

VOCAL ACTIVITIES

HELPS FOR THE TEACHER — MATERIALS

"Sugar and Tea" Follett — Follett, p. 19
mi -re -do -re
3 - 2 - 1 - 2

"Yonder Tree" Follett — Follett, p. 21
mi - re - do
3 - 2 - 1

"Gas Station Man" Follett — Follett, p. 35
sol - la -ti - do
5 - 6 - 7 - 8

"Tra-la-la-la" Follett — Follett, p. 25
sol -la-ti-do
5 - 6- 7- 8

"Twas As Much As You" Follett — Follett, p. 14
sol-fa- mi -re- do
5 - 4 - 3 - 2 - 1

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7. Examples:

"The Cowboy" HRW — HRW, p. 94

dol do re | mi mi mi | sol fa mi | re
sol ti do | re re re | fa mi re | do
sol do re | mi mi mi | mi fa sol | la
sol la sol | fa mi re | mi do do | do

"Snowflakes" Follett — Follett, p. 90

sol sol | la la | sol mi
re re | fa fa | mi |
sol sol | la la | sol mi |
re re | fa ti | do |

VOCAL ACTIVITIES

GOALS	ACTIVITIES
IV. To Create Music	A. Writing lyrics for a song
	1. Begin by agreeing on the main idea to be stated in the new verse. 2. List key words on the chalkboard as children make suggestions so that the ideas can be recalled as the poem is written. 3. Decide whether there are any phrases in the existing stanzas which should be repeated in the new verse. 4. Before trying to write new words, have the rhythm of the melody in mind by clapping and chanting the existing stanzas. B. Compose an original song
	1. Select a poem a class has enjoyed. 2. Discuss whether the poem suggests an even or uneven rhythm, what direction the melody will go, and if you want to repeat any of the melody phrases. 3. Determine the tonality and the starting pitch. 4. "Down, Down"
	5. "Play Your Own Music" Call on a child to compose a piece using bells or piano or xylophone.

VOCAL ACTIVITIES

HELPS FOR THE TEACHER	MATERIALS
A. Examples of songs to which new verses may be added.	
"Strange Halloween"	HRW, p. 44
"Space Travel"	HRW, p. 130
"Barnyard Song"	HRW, p. 4
"Skip to My Lou"	HRW, p. 10
For other suggestions of appropriate songs see the index in HRW p. 268, Experimentation and Composition.	HRW, (T.E.) p. 268
B. Refer to HRW	HRW, (T.E.) p. xiii
4. Suggested words for a song.	HRW, p. 68
5. Refer to HRW, (T.E.) p. 59	HRW, p. 59
6. Other poems can be found in HRW	HRW, p. 102 HRW, p. 104 HRW, p. 153

CLASSROOM INSTRUMENTAL PROGRAM

Behavioral Objectives

I. To develop music skills through the use of rhythm instruments.

- The student will be able to play the basic rhythm instruments demonstrating proper hand position and tone production.
- The student will be able to play rhythm patterns by rote with rhythm instruments in accompaniment to vocal music selections.
- The student will be able to play rhythm patterns with rhythm instruments by note in multiple parts using 𝅝, 𝅗𝅥, ♩, ♪, 𝄻, 𝄼 and 𝄽 in $\frac{2}{4}$, $\frac{3}{4}$ and $\frac{4}{4}$ time.

II. To develop music skills through use of simple melody instruments.

- The student will be able to play simple melodic patterns on the bells by rote to accompany vocal music selections.

III. To develop music skills through use of simple autoharp accompaniments.

- The student will be able to play the autoharp in simple one-chord accompaniments.

IV. To develop self-expression and imagination through creative instrumental activities.

- The student will be able to improvise a three-tone ostinato accompaniment on the bells to the song, "Angel Band."
- Using rhythm instruments, the student will be able to improvise rhythmic accompaniments to vocal selections.

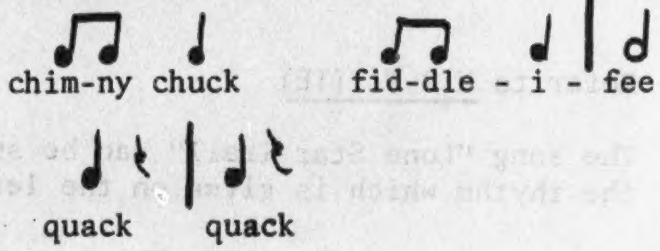
INSTRUMENTAL ACTIVITIES

GOALS	ACTIVITIES
I. To Develop Music Skills Through the Use of Rhythm Instruments	Review names of rhythm instruments and how to play them. See instrumental resource section of this guide. Teacher can make large pictures of instruments to display in the room. A. Playing rhythm instruments by note 1. Music Moves in Rhythm, p 31 a. Have the class chant ♩♩ horses the rhythm then the tone blocks will play ♩♩ horses. b. Teach the class the rhythm. The jingle clogs will play ♫ ♩ jangling spurs c. Have the class chant the rhythm. The sand blocks will play ♩ ♫ chuck wagon d. When the class has learned these rhythms select children to play the instruments. e. When the children are able to play these rhythm patterns have the class sing "Lone Star Trail" on p 30, with the instrumental accompaniments.
	2. Have the children learn other instrumental rhythms by note.
	3. An example from Follett: Follow suggestions in teacher's manual. "Carpenters" a. Teach the class the rhythm the sand blocks are to play by having them chant softly "work hard" in rhythm ($\frac{6}{8}$ 𝅗𝅥. 𝅗𝅥.) b. Teach the class the rhythm the tone blocks are to play by having them chant "carpenter's work" in rhythm ($\frac{6}{8}$ ♪♪♪♪ 𝄾𝄾) c. Have half of the class chant the sand block rhythm "work hard" and pretend to be playing the sand blocks. They should make a swishing like motion with their hands just as in playing the sand blocks. Have the other half of the class chant the part for the tone block "carpenter's work" while clapping the rhythm. d. Select two children to play sand blocks and two children to play tone blocks to accompany singing.

INSTRUMENTAL ACTIVITIES

HELPS FOR THE TEACHER	MATERIALS
	Rhythm instruments Tagboard
A. Refer to H.R.W. (TE)	H.R.W. (TE) p 31
The song "Lone Star Trail" can be sung with the rhythm which is given on the left.	H.R.W. p 30
2. Examples:	
Can You Play This	H.R.W. and (TE) p 14
"Halloween"	H.R.W. and (TE) p 42
Review of rhythms	H.R.W. (TE) p 21
3. Refer to Follett	Follett, p 36

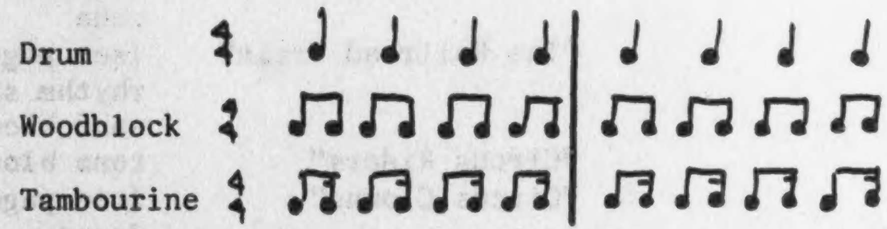
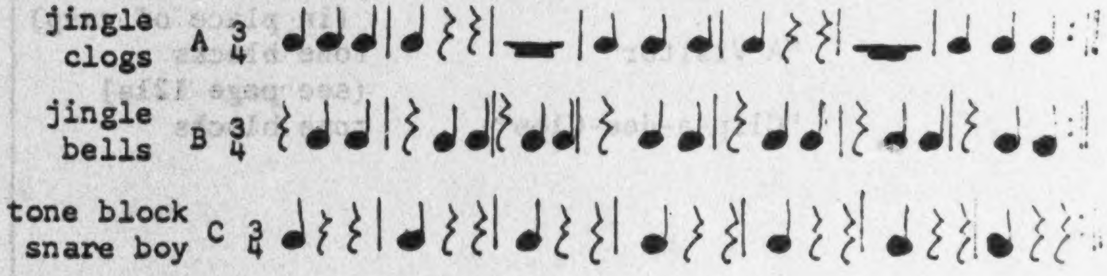
INSTRUMENTAL ACTIVITIES

GOALS	ACTIVITIES
To Develop Music Skills - cont.	B. Playing rhythm instruments by note using songs. 1. The children clap, chant, and play on the rhythm instruments the rhythm of the words of the song. 2. Example: "Barnyard Song"  chim-ny chuck fid-dle - i - fee quack quack

INSTRUMENTAL ACTIVITIES

HELPS FOR THE TEACHER		MATERIALS
B. Refer to H.R.W. for more explanation.		H.R.W. p 4 H.R.W. (TE) p 4
2. Other examples:		
"The Angel Band"		H.R.W. p 6
"Rig-Jig-Jig"		H.R.W. p 20
"The Choo Choo"		H.R.W. p 27
"Scotland's Burning"		H.R.W. p 38
"I Hear the Mill-Wheel"		H.R.W. p 96
"Yankee-Doodle"		H.R.W. p 118
The following songs in the Follett textbook suggest simple rhythm instrument accompaniments to be done with singing:		
"At the Little Store"	introduction triangle	Follett, p 19
"Carpenters"	sandblocks and tone blocks	Follett, p 36
"On Our Train"	introduction and coda	Follett, p 53
"The Railroad Train"	(see page 55) rhythm sticks sand blocks	Follett, p 54
"Circus Riders"	tone block	Follett, p 63
"Circus Clowns"	(see page 65) drums tone block cymbal	Follett, p 64
"On Halloween"	tone block tambourine (in place of rattle) one notched and one plain rhythm stick (in place of rasp)	Follett, p 78
"A Visitor"	tone blocks (see page 121a)	Follett, p 121
"Clip-a-dee-Clop"	tone blocks	Follett (TE) p 110

INSTRUMENTAL ACTIVITIES

GOALS	ACTIVITIES
To Develop Music Skills - cont.	C. Rhythm instrument playing by note 1. Select a song from the list of songs recommended for rhythm band playing by note. Write music for rhythm band in one to six parts or ask music consultant to do this. Write music on chalkboard and present to children one part at a time. When parts are combined, add one at a time.
	2. Example:  Drum Woodblock Tambourine
	3. Read rhythms for other songs.
	4. Example: "The Tune the Calliope Played"  jingle clogs A jingle bells B tone block snare boy C

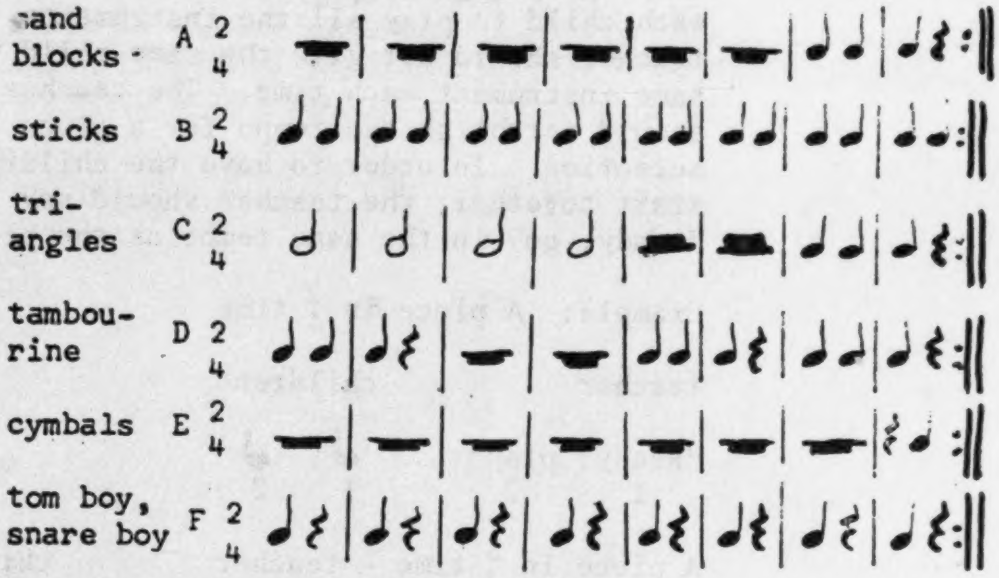
INSTRUMENTAL ACTIVITIES

HELPS FOR THE TEACHER	MATERIALS
1. The children should have many experiences in playing $\frac{2}{4}$, $\frac{3}{4}$ and $\frac{4}{4}$ time. It is well for each child to play all the instruments. The teacher should not give the same child the same instrument each time. The teacher should establish the tempo for a given selection. In order to have the children start together, the teacher should say "ready, go" in the same tempo as the piece. Example: A piece in $\frac{2}{4}$ time teacher — children "Ready, play" 1 2 — ♩ ♩ 1 2 A piece in $\frac{3}{4}$ time - teacher — children "1 ready play" 1 2 3 — ♩ ♩ ♩ 1 2 3 A piece in $\frac{4}{4}$ time - teacher — children "1 2 ready play" 1 2 3 4 — ♩ ♩ ♩ ♩ 1 2 3 4	
2. Refer to HRW	HRW, (T.E.) p. 129
3. Examples: "Big Clock" Can You Play This Can You Play This	HRW, p. 26 HRW, (T.E.) p. 26 HRW and (T.E.) p. 45 HRW and (T.E.) p. 149
4. Refer to Follett	Follett, p. 62 Rhythm instruments

GOALS | ACTIVITIES

To Develop Music Skills - cont.

5. "The Circus Parade"


sand blocks A 2/4
sticks B 2/4
tri-angles C 2/4
tambou-rine D 2/4
cymbals E 2/4
tom boy, snare boy F 2/4

6. "The Muffin Man"

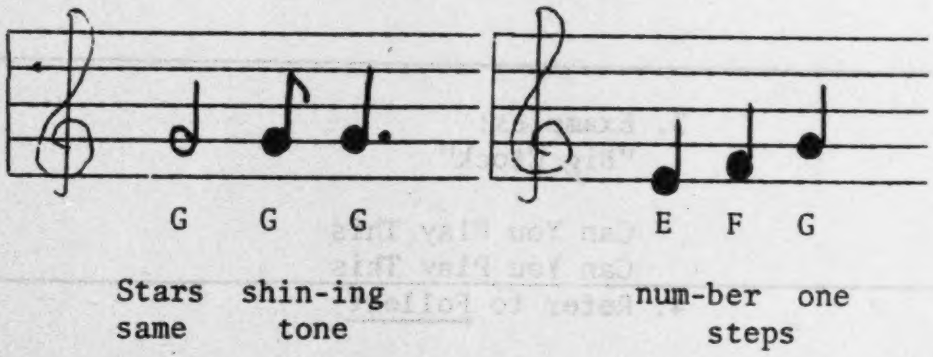
Teacher should select instruments. This score is in $\frac{3}{4}$ time and in three parts.

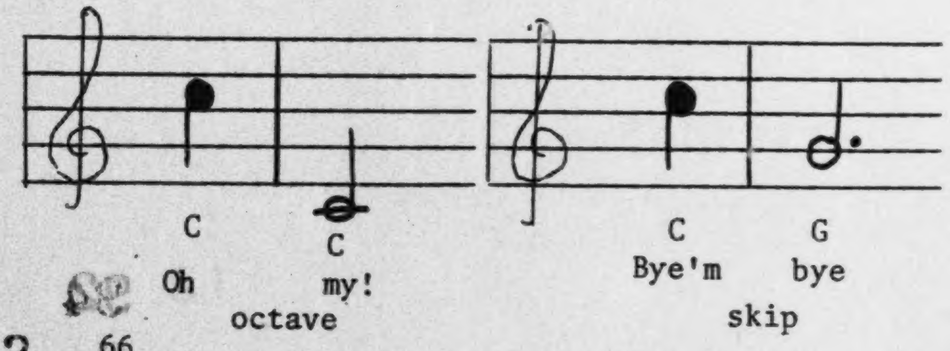
II. To Develop Skills Through Use of Simple Melody Instruments

A. Tonal patterns

1. Use bells to demonstrate different melody patterns using steps, and skips.

2. Example: "Bye'm Bye"


G
G
G
Stars
shin-ing
same
tone
E
F
G
num-ber
one
steps


C
C
Oh
my!
octave
C
G
Bye'm
bye
skip

INSTRUMENTAL ACTIVITIES

HELPS FOR THE TEACHER	MATERIALS
5. Refer to Follett	Follett, p 60
6. Refer to Follett.	Follett, p 36
A. Refer to H.R.W.	H.R.W. and (TE) p 57

INSTRUMENTAL ACTIVITIES

GOALS

ACTIVITIES

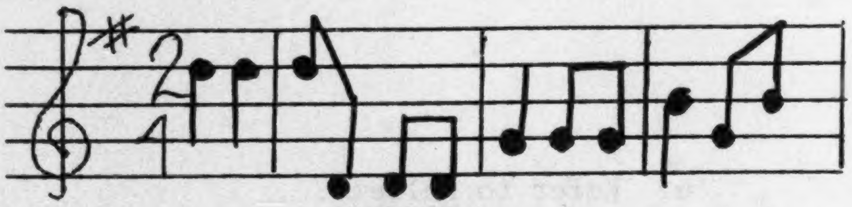
To Develop Music Skills - cont.

B. Reading melodies - The children should pick out steps and skips in the melody.

Example: Can You Play This

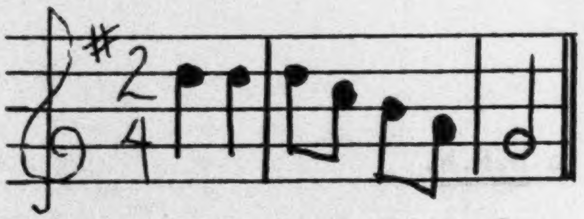
Children	Bells
child 1	high D and low D
child 2	G and B
child 3	C and A

"Lone Star Trail"



Notes: D D D D D D G G G B G B

Child 1: ______ 2 ______



Notes: D D D C B A G

Child 1 ______ 3 2 3 2

III. To Develop Music Skills Through Use of Simple Autoharp Accompaniments

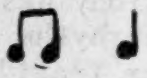
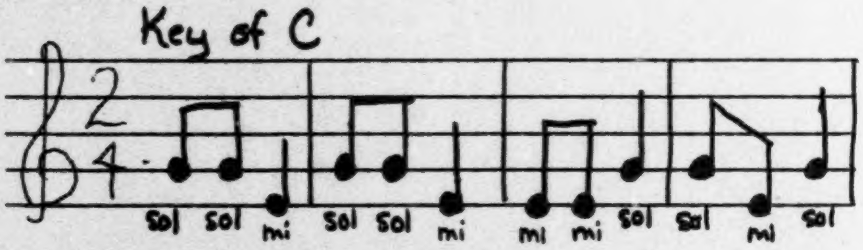
A. In order to teach the children to strum rhythmically, have one child strum for a familiar song, while the teacher fingers the chords and the class sings. Have the children pretend they are strumming at their desks to develop the rhythm.

After the children are able to strum rhythmically, they should try to strum and finger for one-chord accompaniments.

INSTRUMENTAL ACTIVITIES

HELPS FOR THE TEACHER	MATERIALS
B. Rather than have one child play all the bells, have each child play from 1 to 3 bells. The teacher can point to or tap the child when it is his turn to play.	Resonator Bells H.R.W. p 74 H.R.W. (TE) p 74
An enrichment activity might be to have one child play the whole melody.	
After the melody has been learned, it can be added to the rhythm instrument accompaniment to "Lone Star Trail"	H.R.W. pp 30-31
A. Refer to the glossary to see how the autoharp is played. The classroom teacher should use the autoharp frequently in accompaniments that are too difficult for children to play. This helps children to associate harmony with the songs they sing.	See Songs for Autoharp in the Instrumental Resource of this guide, in HRW and Follett.

INSTRUMENTAL ACTIVITIES

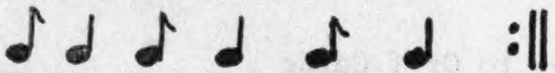
GOALS	ACTIVITIES
To Develop Music Skills (autoharp) - cont.	B. Sing songs with autoharp accompaniment.
IV. To Develop Self-Expression and Imagination Through Creative Instrumental Activities	A. Orff Instruments (Bells) Orff Instruments can be ordered from I.M.C. 1. Introduce the Orff instruments. 2. Using the five tone pentatonic scale, have the child create a two tone melody with ostinati which is a short repeated rhythm pattern: Example: Rhythm pattern  Key of C  Using a repeated rhythm pattern, one adds a melody using only two tones such as the melody given above. 3. The child may improvise a pentatonic accompaniment for the songs "The Angel Band" and "After School." a. For the song "Angel Band," the child may play any one of the following tones at any time during the song: G, A, B, D, E. b. "Our School" is based on the pentatonic scale. The child may use G^{b}, A^{b}, B^{b}, D^{b}, and E^{b}.

INSTRUMENTAL ACTIVITIES

HELPS FOR THE TEACHER	MATERIALS
B. Examples:	
"Go Tell Aunt Rhodie"	H.R.W. p 105
"Shoo, Fly, Don't Bother Me"	H.R.W. p 114
"Planting Cabbages"	H.R.W. p 145
"Bonsoir, Mes Amis"	H.R.W. p 158
"Why Shouldn't My Goose" (I = F Major)	Follett, p 14
"The Dairy Maids"	Follett, p 22
"Jumping Rope"	Follett, p 45
A. Refer to Orff Guide	
1. Introduction to Instruments	Orff Guide, p. 18
2. Vocal Melody with Ostinati	Orff Guide, p. 20
Another example is in the Orff Guide.	
"Stop, Look, and Listen"	Orff Guide, p. 21
"Baseball Game"	Orff Guide, p. 22
3. The pentatonic scale consists of do, re, mi, sol, la.	H.R.W. (TE) p xii
a. Start by giving the child two tones, then three, then all five. It is a good idea to work out a simple rhythm pattern which includes rests.	H.R.W. p 6 H.R.W. (TE) p 6
	H.R.W. p 13 H.R.W. (TE) p 13

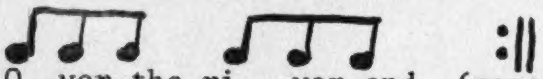
GOALS	ACTIVITIES
To Develop Self-Expression and Imagination - cont.	B. Improvise Rhythm Instrument Accompaniment

1. "Over the River and Through the Wood"
Using the rhythm of the words



Oh how the wind does blow (repeat)

Choose an instrument like a wood block to play this. Ask the children of what this rhythm reminds them. (galloping horses)

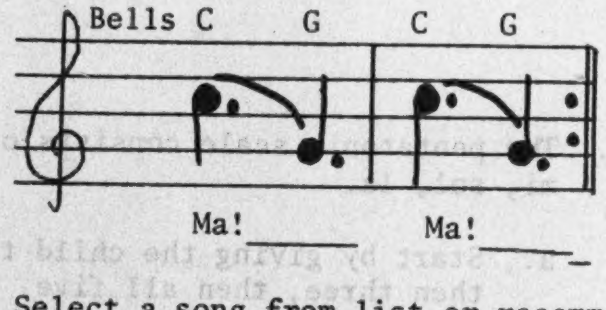


O -ver the ri - ver and (repeat)

Choose a rhythm instrument like sticks to play this pattern.

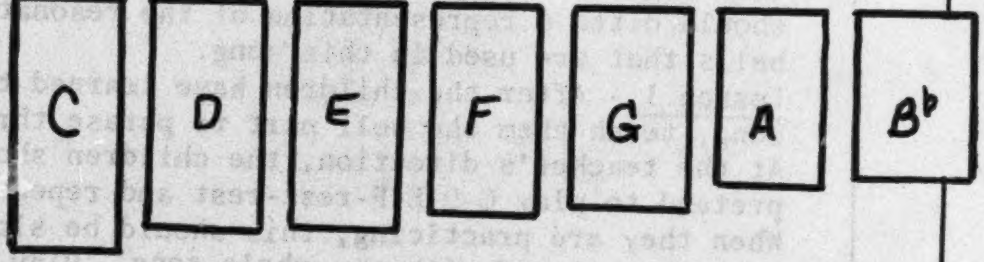
Change the above pattern to ♩. ♩. and select an instrument to play this.

2. Use the bells to play an accompaniment for the song, "Little Tom Tinker." Have one child play the following melodic pattern over and over as an accompaniment to the song.



Select a song from list or recommended songs with bell accompaniments and introduction from Follett textbook. Example: "Gretel, Pastetel"

INSTRUMENTAL ACTIVITIES

HELPS FOR THE TEACHER	MATERIALS
B. Methods for improvising accompaniments - List words or short phrases in a song. Establish the rhythm pattern of these phrases. Choose an appropriate rhythm instrument to play the rhythm pattern. - Find interesting rhythms in the song. Develop a contrasting rhythmic notation and choose an appropriate rhythm instrument. - Ask a child to improvise a rhythm accompaniment for a song.	H.R.W. (TE) p xii
1. Refer to H.R.W.	H.R.W. p 64 H.R.W. (TE) p 64
Another example: "Row, Row, Row Your Boat"	H.R.W. (TE) p 129
2. Refer to H.R.W.	H.R.W. p 132 H.R.W. (TE) p 132
	Follett, p 26 Follett text, p 74
Try to make these as close to the real size as possible using one piece of construction paper for each child with the above set of bells. Pencils (eraser end) may be used for mallets. Children should aim to get a free bouncing movement.	

GOALS	ACTIVITIES
(Gretel, Pastetel - cont'd)	

- After the song has been learned, set out the following tones from the resonator bells from left to right (F-G-A-B♭-C-D).
- Teacher plays whole song (melody) through on resonator bells.
- Children close their eyes while teacher plays the melody a second time. As soon as they hear a change of note, they should raise their hands. Teacher should ask the children if moving to new note was in the form of a step, or skip. They might guess then how many notes were skipped in the interval. This process can be continued throughout the song having the children notice that all subsequent note changes are steps in this particular song.
- Children should pretend they have the six resonator bells before them on their desks. Teacher should play song once again or pretend he is playing the song up in the air in front of the children while children pretend to play with him. Class and teacher should sing melody on "loo."
- Select one child to play resonator bells while the children sing.

Example b: "Ach du Lieber Augustin"

Since this is a rather difficult bell part, it is suggested that it be learned in three different lessons. In order to have all children learning the bell part at one time the teacher should ditto a representation of the resonator bells that are used in this song.

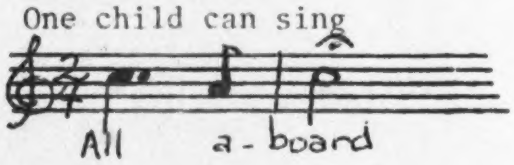
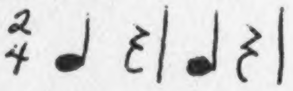
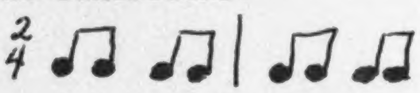
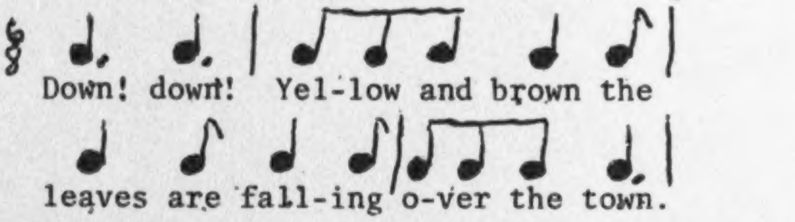
Lesson 1 - After the children have learned the song, teach them the bell part to phrase three. At the teacher's direction, the children should pretend to play C-D-E-F-rest-rest and repeat. When they are practicing, this should be slower than when played with the whole song. Play the song from the record and direct the children to come in with the bell accompaniment part on phrase three. Have one child actually playing the resonator bells arranged just as they are on the practice charts.

Lesson 2 - Introduce phrase one. Do as in Lesson 1. Play song from record accompanying phrase one and phrase three.

Lesson 3 - Learn to play the bell part for phrases two and four. Notice that these phrases are identical.

INSTRUMENTAL ACTIVITIES

HELPS FOR THE TEACHER	MATERIAL

GOALS	ACTIVITIES
To Develop Self-Expression and Imagination - cont.	C. Improvise introductions and codas.
	1. The Choo Choo One child can sing  Another could ring a bell announcing the departure of the train.  A child may start a rhythmic pattern with the sandblocks. 
	D. Compose an original song
	1. "Down, Down" Example - a. Chant the rhythm of the poem b. Establish rhythmic notation of the poem  Down! down! Yel-low and brown the leaves are fall-ing o-ver the town. c. By singing or playing bells, child can improvise a melody for the first phrase of the poem.

INSTRUMENTAL ACTIVITIES

HELPS FOR THE TEACHER	MATERIAL
C. Methods of improvising an introduction and coda. - Select instruments and choose rhythmic or melodic patterns which reflect the mood of the song. Play these as an introduction or coda. - Use bells to improvize a melodic introduction or coda for a song.	
1. Refer to HRW (T.E.) Other examples of songs - "Lone Star Trail" "Space Travel"	HRW, p 27 HRW (T.E.) p 27 HRW, (T.E.) p 30 HRW, (T.E.) p 130
D. Methods for composing an original song. Refer to HRW - Using original rhymes or known rhymes, have the children chant or clap rhymes. - Associate rhythms with rhythm notation. - Choose instruments to play rhythms. - Play resonator bells in original melodic patterns.	HRW, (T.E.), p xiii

INSTRUMENTAL ACTIVITIES

To Develop Self-Expression and Imagination - cont.		d. Use the 5 tone pentatonic scale to write the melody first of the song. Use 2 tones, 3 tones, 4 tones, or 5 tones. Give the child the number of bells you want him to use. (2 bells for a two tone song, 3 bells for a 3 tone song, etc.)
		2. Write a musical story for "Three Bill Goats Gruff"

INSTRUMENTAL ACTIVITIES

HELPS FOR THE TEACHER	MATERIAL
d. In the key of C the tones of the pentatonic scale are: C D E G A do re mi sol la	HRW, p 68 HRW, (T.E.) p 68
Examples of another poem which can be used for an original song - "A Swing Song"	HRW, (T.E.) p 102
2. Refer to HRW	HRW, p 104 HRW, (T.E.) p 104

CLASSROOM LISTENING PROGRAM

Behavioral Objectives

I. To develop good listening habits.

- The student will demonstrate good listening habits by:
  a. being attentive during performances.
  b. being respectful of performers.
  c. being considerate of other members of the audience.

II. To distinguish elements of music through listening.

- The student will be able to distinguish aurally the beat and the accent.

- On hearing the recording of "El Coqui" (Record 5, HRW) the student will be able to identify the basic meter as moving in threes.

- Given the reading "Shoemaker's Song" (Record 6, HRW), the student will be able to distinguish melodic movement in skips (measures 1-4 and 9-12) from that in steps (measures 5-8 and 13-16).

- On hearing "There Was a Crooked Man" (Record 2, HRW), the student will be able to identify phrases one and three as being the same.

III. To recognize various mediums of performance.

- The student will be able to identify by sound the four families of instruments.

- Shown pictures of the individual instruments of the orchestra, the student will be able to identify the family of instruments that each represents.

IV. To recognize characteristics of different forms of music.

- Given recorded examples, the student will be able to identify music appropriate for a march, for a lullaby and for a dance.

V. To develop self-expression and imagination through creative listening activities.

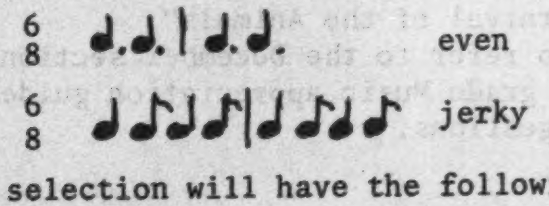
- The student will be able to respond to music with physical movements expressive of the tempo, meter, rhythm, melody, harmony and mood.

- The student will be able to direct his oral response to music to the basic elements of music.

LISTENING ACTIVITIES

GOALS	ACTIVITIES
I. To Develop Good Listening Habits	A. The children should have one listening experience a week. B. Provide purposeful listening experiences. 1. Establish an atmosphere conducive to good listening by preparing and motivating students to be attentive, receptive and responsive. 2. Instill habits of courtesy and proper audience conduct. a. Respect for performers b. Appreciation shown through applause
II. To Distinguish Elements of Music Through Listening	A. Each listening should have a point of emphasis. Each time the selection is played, the children listen to one element or one characteristic of the music. B. Review the following characteristics of music: 1. loud and soft 2. slow and fast 3. high and low 4. jerky and even 5. light and heavy Example of light and heavy: Listen to selection "Wild Horses." Determine light and heavy sections. Have children select appropriate responses to do during each section. Heavy section - strong response Light section - light response Divide class into two groups. One group represents horses and the other group represents ponies. The horses respond when they hear the heavy section; the ponies respond when they hear the light section.

LISTENING ACTIVITIES

HELPS FOR THE TEACHER	MATERIALS
	Record series: HRW records Adventures in Music Listening Musical Sound Books RCA Listening Activities Vox "Music Masters" Series Individual records
Listen for something specific during each playing of a record; the rhythm, changes in tempo, dynamic contrasts, repeated phrases or sections, melody. Refer to section on "Exploring Music Through Listening"	HRW Teachers Edition
Refer to the Grade Two Music Appreciation Lesson Plans for September, October, and November. The lesson plans can be obtained from the music consultant.	Music Appreciation Lesson Plans Grade Two
Examples of strong responses: stamp feet tap desk tops slap thighs Examples of light responses: clap hands lightly tap rhythm sticks lightly Each of the responses could use one of the following rhythm patterns:  The selection will have the following form: A - ponies B - horses A - ponies B - horses A - ponies	"The Wild Horseman," Schumann RCA Listening, Vol. 2

LISTENING ACTIVITIES

GOALS

To Distinguish Elements of Music Through Listening - cont.

ACTIVITIES

C. Introduce the following elements of music:

1. Meter

   Children should discover, by listening, what the basic meter of a song is, i.e., does the song move in groups of 2, 3, or 4 beats? In written music this would mean 2, 3, or 4 beats a measure. This can be done in a vareity of ways:

Action for Principal or Accented Beats	Action for Secondary Beats
a. clap	a. touch shoulders (as many times as there are beats)
b. clap loudly (on palm of hand)	b. clap softly (on palm of hand)
c. count "one"	c. count "two"; "two, three"; or "two, three, four"
d. some children play on tone blocks	d. other children play on sticks
e. some children play on drum	e. other children play on triangle
f. bounce ball	f. hold ball
g. toss ball in air	g. hold ball

Examples of music to be used:

$\frac{2}{4}$ "The Little Hunters" RCA (Use above activities a, b, c, d, e)

$\frac{3}{4}$ "Waltz in A Flat", Brahms - RCA (Use above activities a, b, f, g)

$\frac{2}{4}$ "Excerpt from Light Cavalry Overture" RCA (a-e)

2. Form
   - a. "Children's Symphony," First Movement

3. Melody and Mood
   - a. The Swan, "Carnival of the Animals."
   - b. "Carnival of the Animals"
   - c. Also refer to the December section of the 2nd grade Music appreciation guide for further suggestions.

LISTENING ACTIVITIES

HELPS FOR THE TEACHER	MATERIALS
Develop a sensitivity to the concept that each meter has a principal or accented beat: $\frac{3}{4}$ $\underline{\underline{1}}$ 2 3; $\underline{\underline{1}}$ 2 3 It is always beat No. 1. All meters have secondary beats.	Rhythm instruments Records Phonograph
Example: $\frac{2}{4}$ beat 1 principal beat 2 secondary Example: $\frac{3}{4}$ beat 1 principal beat 2 and 3 secondary Example: $\frac{4}{4}$ beat 1 principal beats 2, 3, and 4 secondary	Phy. Ed. Balls
In selecting other music, choose pieces that are predominantly rhythmic.	RCA Listening, Vol. 2
a. "Children's Symphony" has ABA Form	HRW, T.E., p. 115 Rec. 7, Side A, Band 5
Another Example: "Symphony No. 94" (Surprise) Second Movement.	HRW, T.E., p. 134, Rec. 7, Side B, Band 5
a. "The Swan" (melody)	HRW, T.E., p. 90, Rec. 7, Side B, Band 1
b. "Carnival of the Animals" (mood)	HRW, T.E., p. 90, Rec. 8, Side B
Another example of form: "Children's Symphony" 1st Movement	HRW, T.E., p. 53, Rec. 7, Side A, Band 5

LISTENING ACTIVITIES

GOALS	ACTIVITIES
III. To Recognize Various Mediums of Performance	A. Introduce families of instruments - Show children pictures of the instruments in their families. - Develop an awareness of how instruments are played or how sound is made. - Develop conclusions about the "families" of instruments. Show movie, "Instruments of the Band and Orchestra" Introduction." The movie includes: difference between band and orchestra brass family woodwind family percussion family string family some individual instruments Arrange to have children from the school band and string classes to demonstrate the different types of instruments. Ask music consultant for pictures of instruments or collect them. See pictures in Instrumental Resource. Get the following from the consultant: brass mouthpiece, clarinet reed, violin string, drum head and stick. Book "Tune Up."
	1. Woodwinds - A group of wind instruments usually or originally made of wood or that used a reed. a. Follow the lesson plans in the January section of the second grade Music Appreciation guide for introducing the woodwind family. b. Listen to the woodwind quintet accompaniment for the song "Over the River and Through the Wood." c. Listen to "Contradance," F Major
	2. Brass - musical instruments of the horn type that are blown and usually made of metal. a. Follow the lesson plans in the February section of the second grade music appreciation guide for introducing the brass family. b. Listen to "Prince of Denmark" c. Listen to "Contradance," F Major

LISTENING ACTIVITIES

HELPS FOR THE TEACHER	MATERIALS
See list of "Records Demonstrating Instruments" in the Listening Resource section of this Guide. When listening to any Listening selections teachers should point out the predominance of any family of instruments or solos by individual instruments. Teacher should have pictures of the instruments available so that she can point to them as they are heard on the record. It is suggested that the teacher divide each of these albums in several lessons. In "Notes for Teacher", which accompany the RCA Listening Program, specific instruments are pointed out. See "Instructional Materials Center" Guide for requisitioning films.	Film "Instruments of the Band and Orchestra: Introduction" Movie Projector
c. Listen for the oboe and bassoon.	a. 2nd grade Music Appreciation Guide, p. 3 b. HRW, p. 64, HRW, T.E., p. 64, Rec. 3, Side A, Band 6 c. HRW, p. 111, HRW, T.E., p. 111, Rec. 7, Side B, Band 2 HRW, T.E., p. 106
2. An introduction to the member of the brass family is in HRW (T.E.)	a. 2nd Grade, Music Appreciation Guide, p. 4 b. HRW, T.E., p. 117 c. HRW, p. 111, HRW, T.E., p. 111, Rec. 7, Side B, Band 2

LISTENING ACTIVITIES

GOALS	ACTIVITIES
To Recognize Various Mediums of Performance cont.	3. Percussion - musical instruments that are struck to make sound or music. a. Follow the lesson plans in the March section of the second grade Music Appreciation guide. b. Listen to "Percussion Melee." c. Listen to "Prince of Denmark."
	4. Strings - group of instruments using strings that are usually played with a bow. a. Follow the lesson plans in the April section of the 2nd grade Music Appreciation guide. b. Listen to the accompaniment of the song, "Bye'n Bye." c. Listen to the song, "Jack Frost." d. Listen to "The Swan" from Carnival of the Animals.
	5. Keyboard instruments a. Listen to "Dance".
	6. Other - That miscellany of folk and homemade instruments that are rare or never used in formal music such as jews harp, harmonica, ukele, rhythm band instruments, sweet potato, guitar, etc. B. Review band, orchestra, piano, and voice. Follow the suggestions in the May section of the 2nd grade Music Appreciation guide.
IV. To Recognize Charactericits of Different Forms of Music	Review the forms of music which were taught in kindergarten and first grade. 1. March a. "Semper Fidelis" b. "Suite No. 2 for Small Orchestra"

LISTENING ACTIVITIES

HELPS FOR THE TEACHER	MATERIALS
3. An introduction to the members of the percussion family is in HRW (T.E.)	HRW, T.E., p. 124
	a. 2nd Grade Music Appreciation Guide, p. 5
	b. HRW, T.E., p. 35, Rec. 7, Side A, Band 3
c. Listen for the percussion parts.	c. HRW, T.E., p. 117, Rec. 7, Side B, Band 3
4. An introduction to the members of the string family is in HRW (T.E.)	HRW, T.E., p. 46
	a. 2nd Grade Music Appreciation Guide, page 6
b. This accompaniment is played by a string quartet and celesta.	b. HRW, p. 56, HRW, T.E., p. 56, Rec. 3, Side A, Band 1
c. This song is played by the viola, cello, and celesta.	c. HRW, p. 112, T.E., p. 112, Rec. 5, Side A, Band 6
d. The part of the swan is played by a cello	d. HRW, p. 62, T.E., p. 62, Rec. 7, Side B, Band 1
5. An introduction to keyboard instruments is in HRW (T.E.)	5. HRW, T.E., p. 136
	a. HRW, T.E., p. 147 Rec. 7, Side B, Band 6
	2nd Grade Music Appreciation Guide page 7
	a. HRW, p. 12, HRW, T.E., p. 12, Rec. 7, Side A, Band 1
b. One part of this is a march	b. HRW, T.E., p. 18, Rec. 7, Side A, Band 2

LISTENING ACTIVITIES

GOALS	ACTIVITIES
To Recognize Characteristics of Different Forms of Music - cont.	2. Dance a. Listen to "The Nutcracker Suite" b. Listen to "Polka" from Age of Gold Ballet Suite c. "Suite No. 2 for Small Orchestra"
V. To Develop Self-Expression and Imagination Through Creative Listening Activities	A. Physical response 1. Marching, skipping, walking, etc. 2. Dance and creative movement. 3. Group interpretation 4. Pantomime 5. Puppets B. Oral or written response C. Pictorial Response 1. Draw pictures 2. Fingerpaint

LISTENING ACTIVITIES

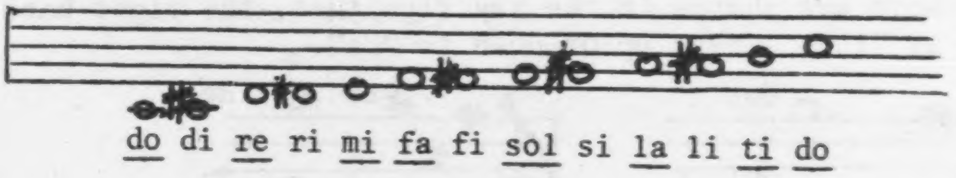
HELPS FOR THE TEACHER	MATERIALS
c. This includes a Waltz, a Polka and a Gallop.	a. HRW, T.E., p. 80, Rec. 8, Side A b. HRW, T.E., p. 43, Rec. 7, Side A, Band 4 c. HRW, T.E., p. 18 Rec. 7, Side A, Band 2
3. Divide class into groups assign a theme or new musical idea to each group and have them respond as music is played. 4. Pantomime the story of the music. 5. Act out music with puppets. B. Respond verbally or in writing to the music.	

VOCAL RESOURCE

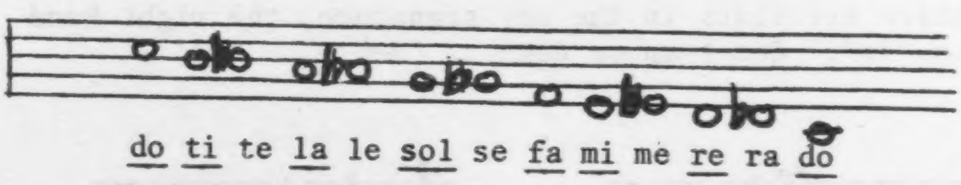
The Moveable "Do" System of Music Reading

The system of note reading taught in the Bloomington Elementary Schools is the moveable "do" system and uses the syllables to describe the various tones. This system is based upon the chromatic scale of thirteen tones within the normal octave illustrated as follows:

One Octave Ascending



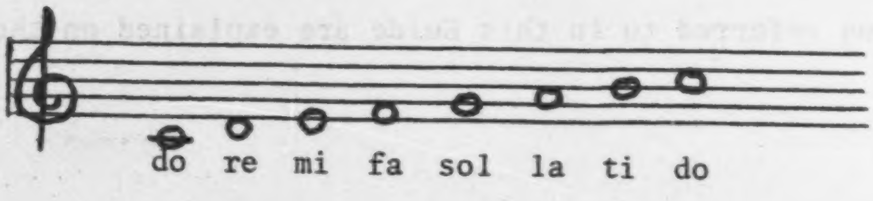
One Octave Descending



The underlined syllables are those normally used to describe the eight tones used in the diatonic major scale. The steps between these tones are not all of equal size, some being whole steps, some half steps, as evidenced by the irregular pattern of notes underlined in the above illustration. However, a regular scale pattern is established as follows:

do–re	re–mi	mi–fa	fa–sol	sol–la	la–ti	ti–do
1 step	1 step	1/2 step	1 step	1 step	1 step	1/2 step

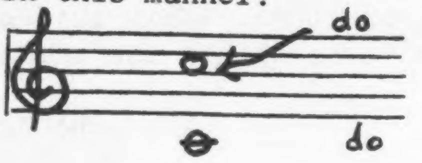
Due to this irregularity of steps, it is of great importance to determine the position of a given note in the scale before determining if the next note is one whole step or one-half step higher or lower. For example, in the illustration below, to sing from "fa" to the note below it "mi", one-half step is taken. On the other hand, to sing from "fa" to the next note higher "sol", one whole step would be taken. Therefore, it is important to establish the tonality relationship, or the scale, for a song when determining the first or beginning note.



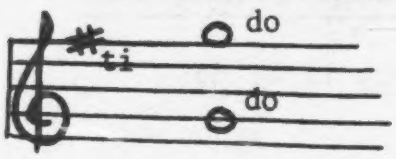
The ability to read music notation without direction, which is a basic objective in our music program, is facilitated through the use of this system in that the relationship between syllables is constant, regardless of the key in which the song is written.

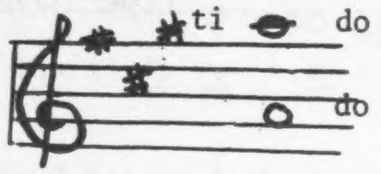
To help identify the scale for a particular song, it is necessary to recognize the three basic rules for finding "do" or the beginning note of the scale. These rules are most simply stated in this manner:

1. When there are no sharps or flats, the key is "C" and "do" is on the "C" line or space.

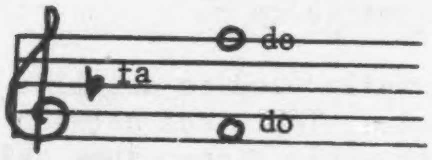


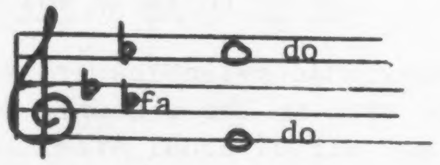
2. When there are sharps in the key signature, the right hand sharp is "ti". Count up or down to "do".





3. When there are flats in the key signature, the right hand flat is "fa". Count up or down to "do".





In utilizing the information, the teacher and children can find the proper scale and identify the whole and half steps as they exist before beginning to sing the song.

In reading a song by note, the children just identify the syllables, then sing them using a pointing finger to progress from syllable to syllable. This can be done a variety of ways and reference should be made to the recommendations for note reading in the Guide.

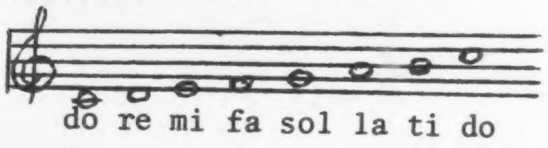
Altered tones, that is notes that are changed by accidentals (sharps, flats, or natural signs) not in the key signature, occur in the music. These changes are used to effect tonal effects that are desired by the composer. (Common examples of these are: fa = fi; ti = te.) These and all other altered tones can be seen in the chromatic scale. They are all the tones which are not found in the diatonic major scale.

The four basic scales referred to in this Guide are explained on the following page.

Major scale - Eight tones forming the following pattern:

do 1 re 1 mi 1/2 fa 1 sol 1 la 1 ti 1/2 do

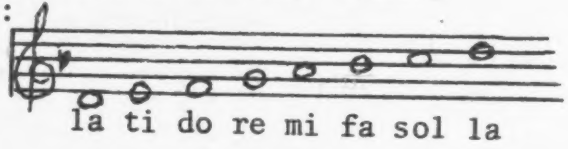
(Major Scale)



Natural minor scale- Eight tones forming - the following pattern:

la 1 ti 1/2 do 1 re 1 mi 1/2 fa 1 sol 1 la

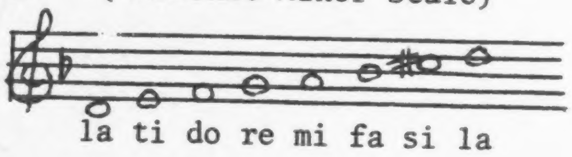
(Natural Minor Scale)



Harmonic minor scale - Eight tones forming the following pattern:

la 1 ti 1/2 do 1 re 1 mi 1/2 fa 1 1/2 *si 1/2 la

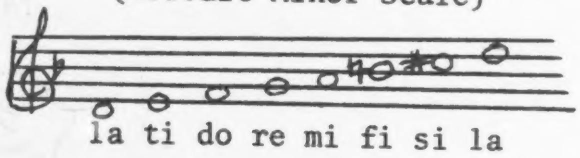
(Harmonic Minor Scale)



Melodic minor scale - Eight tones forming the following pattern:

la 1 ti 1/2 do 1 re 1 mi 1 fi 1 *si 1/2 la

(Melodic Minor Scale)



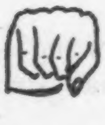
* "si" is sol raised one-half step.

A note of historical interest which may be pointed out is that Guido of Arezzo, a Benedictine monk, planned a method of teaching the reading of music, improved the system of writing notes and established a six-tone scale. He noticed a hymn that went up one degree with each of the first six lines, so he used the first syllables of the first word in each line to name the tones of the scale.

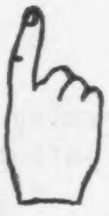
Ut queant laxis	Mira gestorum	Solve polluti
Resonare fibris	Famuli tuorum	Labii reatum Sancte Joannes

Ut was changed to do, ti was added and from this our scale was evolved.

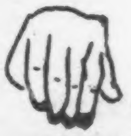
HAND SIGNALS



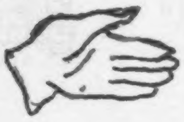
do - 8



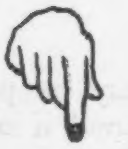
ti - 7



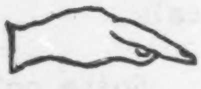
la - 6



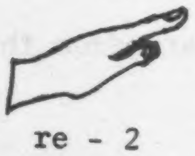
sol - 5



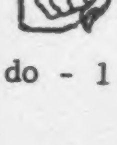
fa - 4



mi - 3



re - 2



do - 1

INSTRUMENTAL RESOURCE

Songs for Autoharp (Keys of C, F and G)

One-Chord Songs:

Choral Grade

F F F F
For health and strength and daily food
F F F F
We give Thee thanks, O Lord.

ARE YOU SLEEPING?

F F F F
Are you sleeping, Are you sleeping?
F F F F
Brother John, Brother John?
F F F F
Morning bells are ringing, Morning bells are ringing.
F F F F
Ding ding dong, ding ding dong.

LITTLE TOM TINKER

C C C C
Little Tom Tinker got burned with a clinker
C C C C
And he began to cry,
C C C C
"Oh, Mamma! Oh, Mamma!
C C C C
What a poor fellow am I."

Two-Chord Songs:

MARY HAD A LITTLE LAMB

F F F F C_7 C_7 F F
Mary had a little lamb, little lamb, little lamb.
F F F F C_7 C_7 F
Mary had a little lamb, its fleece was white as snow.

MULBERRY BUSH

G G G B D_7 D_7
Here we go round the mulberry bush, the mulberry bush,
D_7 D_7
the mulberry bush
G G G G D_7 D_7 G G
Here we go round the mulberry bush so early in the morning.

TEN LITTLE INDIANS

G G G G
One little, two little, three little Indians
D_7 D_7 D_7 D_7
Four little, five little, six little Indians
G G G G
Seven little, eight little, nine little Indians
D_7 D_7 G
Ten little Indian boys!

SUSIE LITTLE SUSIE

F F C_7 F
Susie, little Susie, now what is the news?
Susie, little Susie, some pennies I pray.

F F C_7 F
The geese are going barefoot because they've no shoes.
To buy a little supper of sugar and whey.

C_7 F C F
The cobbler has leather, but no last has he,
I'll sell my nice bed, and go sleep on the straw.

F F C_7 F
So he cannot make them the shoes, don't you see?
Feathers will not tickle and mice will not gnaw.

ROW YOUR BOAT

C C C C C C C C
Row, row, row your boat, gently down the stream,
C C C C G_7 G_7 C C
Merrily, merrily, merrily, merrily, life is but a dream.

MISTER FINNEGAN (Tune: Ten Little Indians)

G G G G
There was an old man named Mister Finnegan
There was an old man named Mister Finnegan.

D_7 D_7 D_7 D_7
He grew whiskers on his chinnegan
He grew fat and then grew thin again.

G G G G
Along came the wind and blew them in again
Then he died so we have to begin again.

D_7 D_7 G G
Poor old Mister Finnegan!
Poor old Mister Finnegan!

DOWN BY THE STATION

F F C_7 F
Down by the station so early in the morning
F F C_7 F
See the little pufferbillies all in a row
F F C_7 F
See the stationmaster turn a little handle,
F F C_7 F
Puff! puff! toot! toot! Off we go!

ITSY - BITSY SPIDER

F F C_7 F
Itsy - bitsy spider went up the waterspout,
F F C_7 F
Down came the rain and washed the spider out,
F F C_7 F
Out came the sun and dried up all the rain,
F F C_7 F
And the itsy - bitsy spider went up the spout again.

THIS OLD MAN

F F F F
This old man, he played one,
F F C_7 C_7
He played nick-nack on my drum.
F F F F
Nick-nack, paddy wack, give a dog a bone,
C_7 C_7 C_7 F
This old man came rolling home.

WHERE HAS MY LITTLE DOG GONE?

F F C_7 C_7
Oh where, oh, where has my little dog gone?
C_7 C_7 F F
Oh, where, oh, where can he be?
F F C_7 C_7
With his tail cut short and his ears cut long,
C_7 C_7 F F
Oh where, oh, where can he be?

THE PAWPAW PATCH

F F F F
Where oh where is dear little Mary?
C_7 C_7 C_7 C_7
Where oh where is dear little Mary?
F F F F
Where oh where is dear little Mary?
C_7 C_7 F F
Way down yonder in the pawpaw patch.

GO TELL AUNT RHODIE

G   G
Go tell Aunt Rhodie
D_7 G
Go tell Aunt Rhodie
G   G
Go tell Aunt Rhodie
D_7 G
The old gray goose is dead.

Three-Chord Songs:

TWINKLE, TWINKLE LITTLE STAR

F   F   B flat F C_7 F C_7 F
Twinkle, twinkle little star, How I wonder what you are!
F C_7 F   C7   F C_7 F C_7
Up above the world so high, Like a diamond in the sky,
F   F   B flat F C_7 F C_7 F
Twinkle, twinkle little star, How I wonder what you are!

YANKEE DOODLE

G   G   G D_7 G   G   G D_7
Yankee Doodle went to town, a-riding on a pony!
  G   G   C   C D_7 D_7 G   G
He stuck a feather in his cap, and called it macaroni.
C   C   C   C   G   G   G   G
Yankee Doodle keep it up, Yankee Doodle dandy,
C   C   C   C   G D_7 G   G
Mind the music and the step and with the girls be handy!

MY BONNIE

C   F   C C   C   C G_7 G_7
My Bonnie lies over the ocean; My Bonnie lies over the sea;
C   F   C C   F G_7 C C
My Bonnie lies over the ocean; Oh, bring back my Bonnie to me.
C   C   F   F G_7 G_7 C   C
Bring back, bring back, oh bring back my Bonnie to me, to me
 C   C   F   F G_7 G_7 C C
Bring back, bring back, oh bring back my Bonnie to me!

GLORY, GLORY, HALLELUJAH

C   C   C C
Glory, glory, hallelujah!
F   F   C C
Glory, glory, hallelujah!
C   C   C C
Glory, glory, hallelujah!
     F G_7 C C
His truth is marching on.

AWAY IN A MANGER

G G C G
Away in a manger, no crib for a bed,
D_7 D_7 G G
The little Lord Jesus laid down his sweet head;
G G C G
The stars in the sky looked down where he lay,
D_7 G D_7 G
The little Lord Jesus asleep on the hay.

JINGLE BELLS

G G G G
Jingle bells! Jingle bells! Jingle all the way!
C G D_7 D_7
Oh what fun it is to ride in a one-horse open sleigh!
G G G G
Jingle bells! Jingle bells! Jingle all the way!
C G D_7 G
Oh what fun it is to ride in a one- horse open sleigh!

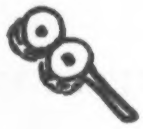
Rhythm Instruments

Rhythm Sticks

These are about one foot long; they are round and resemble a long, unsharpened pencil. They should be held firmly but with a relaxed arm. The sticks should be struck near the ends, right over left. Little more than a quick wrist movement is necessary.

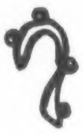
Jingle Clogs

A wooden instrument with a number of loose metal discs attached. It is held with the right hand and struck against the palm of the left hand to produce a solid sound.



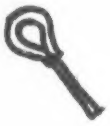
Sleigh Bells

These usually have a strap, and are to be held in the hand. Play with a quick down stroke.



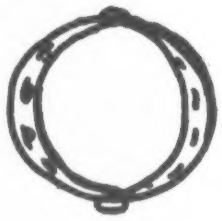
Rhythm Castanet

A wooden instrument having a castanet-like head with metal or wooden "clappers". It is played with a snap-like motion of the wrist.



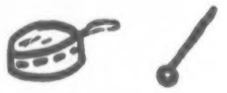
Tambourines

These can be played with a tap and a shake movement. The tap is executed by holding the instrument in the left hand and striking it sharply with the fingers of the right hand. The shake is done by bringing it back with a swing and a short snap of the striking hand.



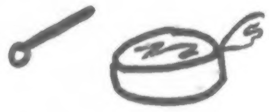
Snare Boys

A drum-like instrument having snares held with the left hand and hit with the right hand using a wooden mallet or rhythm stick to produce sounds like a snare drum.



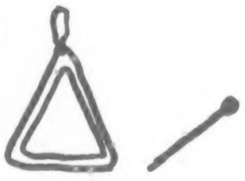
Tom Boys

A drum-like instrument having no snares held with the left hand and hit with the right hand using a wooden mallet or rhythm stick to produce sounds like a tom-tom.



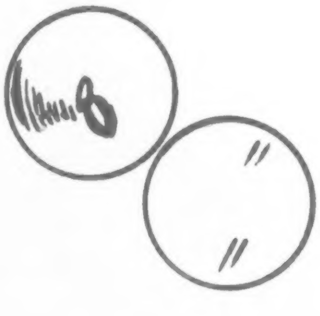
Triangle

The metal triangle is suspended by string and played with a metal striker for single tones. To produce a trill the striker should be moved rapidly within the triangle. The striker should be held with the rounded end. In order to produce a soft "church-bell" tone, a wooden striker may be used.



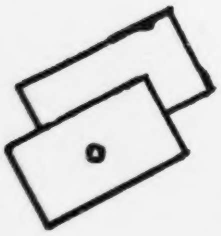
Cymbals

These are held one in each hand by holding a strap with the fingers and are correctly struck by first bringing the right hand down, the left hand up, just a little off center. The next strike would be the reverse, i.e. bringing the left hand down and the right hand up, etc.



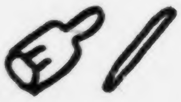
Sand Blocks

A pair of wooden blocks with handles covered with sand paper rubbed together in the fashion as the cymbals (i.e. right hand down, left hand up, left hand down, right hand up, etc.) to produce a "swishing" sound.



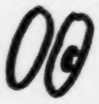
Tone Block

A cylindrical block of wood which has been hollowed out in the center to produce a resonant sound. The tone block should be held in the left hand, and struck with the wooden striker in the right. (A more penetrating sound is produced by avoiding striking the slits.)



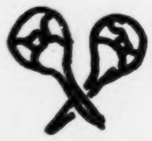
Finger Cymbals

A pair of small metal cymbals which give a light tinkling sound when struck. They are held by the fingers and used for special effects.



Maracas

A pair of gourd-like rattles that are used for many Latin American dance songs. They are held by handles and usually shaken in a steady eighth note rhythm.

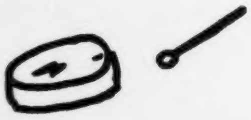


Claves

A pair of resonant sticks about an inch in diameter. One clave is held loosely in the partly closed left hand, resting on the heel of the hand with the other end resting on the fingernails, thumb and index finger. Strike this one with the other clave held sticklike in the right hand.

Tuneable Drum

A hand drum on which the skin may be loosened or tightened to give different pitches. It may be played with the hand or mallet.



LISTENING RESOURCE

Families of Instruments

Woodwinds - a group of wind instruments usually or originally made of wood or uses a reed.

1. saxophone
2. clarinet
3. bass clarinet
4. flute
5. piccolo
6. oboe
7. English horn
8. bassoon

Brass - musical instruments of the horn type that are blown and usually made of metal.

1. French horn
2. sousaphone (tuba)
3. trumpet
4. cornet
5. trombone

Percussion - musical instruments that are struck to make sound or music.

1. snare drum
2. bass drum
3. kettle drum or tympani
4. tambourine
5. cymbals
6. triangle
7. others - chimes, gong, xylophone, bells

Strings - group of instruments using strings that are usually played with a bow.

1. violin
2. cello
3. bass viol

Other - that miscellany of folk and homemade instruments that are rare or never used in formal music such as jews harp, harmonica, ukelele, rhythm band instruments, sweet potato, guitar, etc.

Records

The following records have been valuable for demonstrating instruments suitable for second grade.

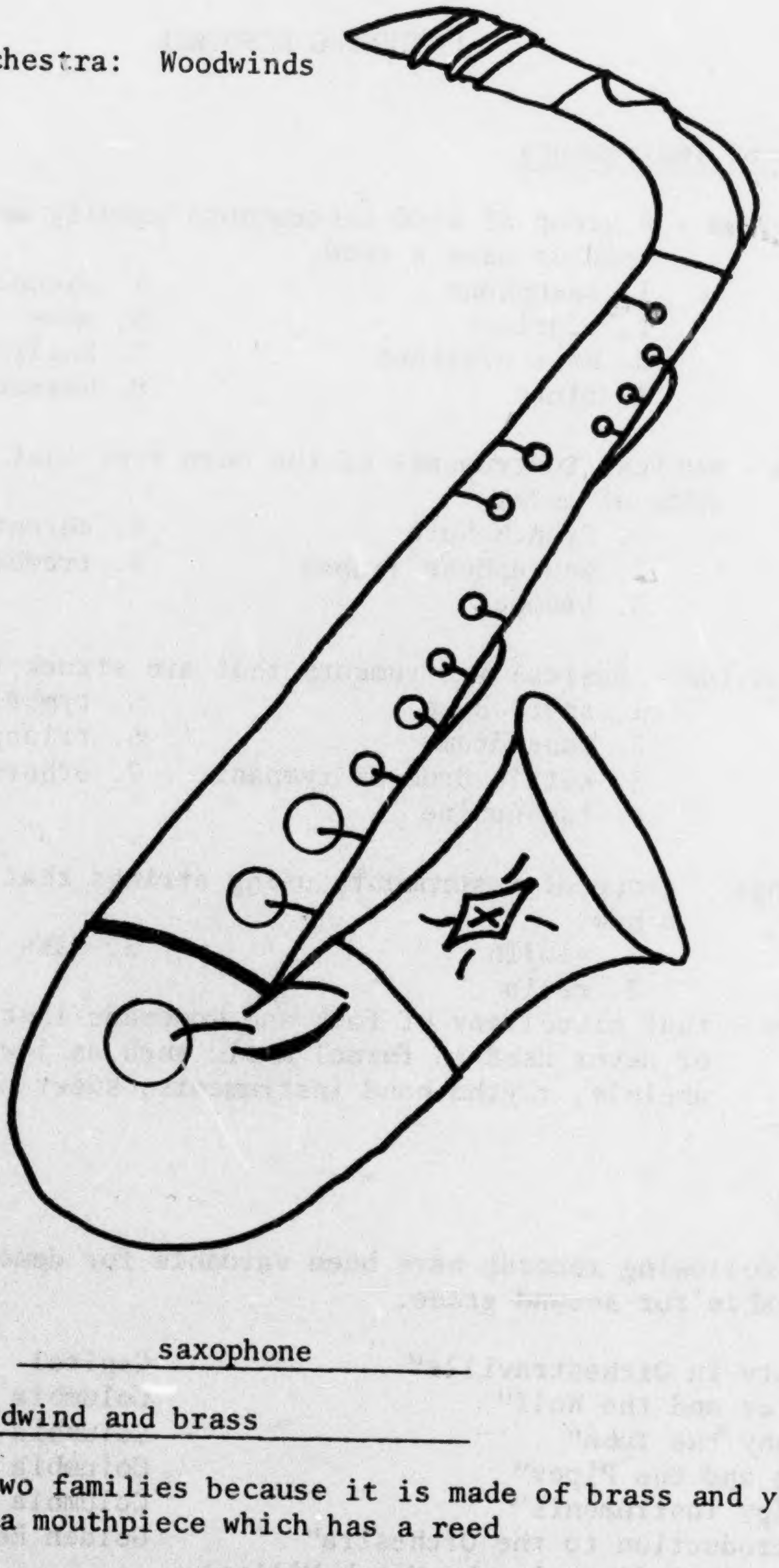
"Rusty in Orchestraville"	Capitol	#J3255
"Peter and the Wolf"	Columbia	
"Tubby the Tuba"	Columbia	
"Pan and the Piper"	Columbia	
"Happy Instruments"	Columbia	#CL1026
"Introduction to the Orchestra" (Musical direction by Mitch Miller)	Golden Record	
"Instruments of the Orchestra"		# LE6000-3

HRW - T.E.

The teacher's edition of HRW discusses the families of instruments.

- String family - p. 46
- Woodwind family - p. 86
- Brass family - p. 106
- Percussion family - p. 124

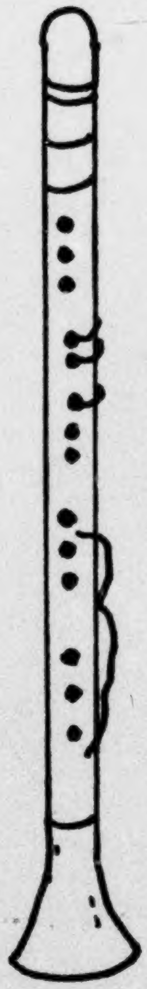
Instruments of the Orchestra: Woodwinds



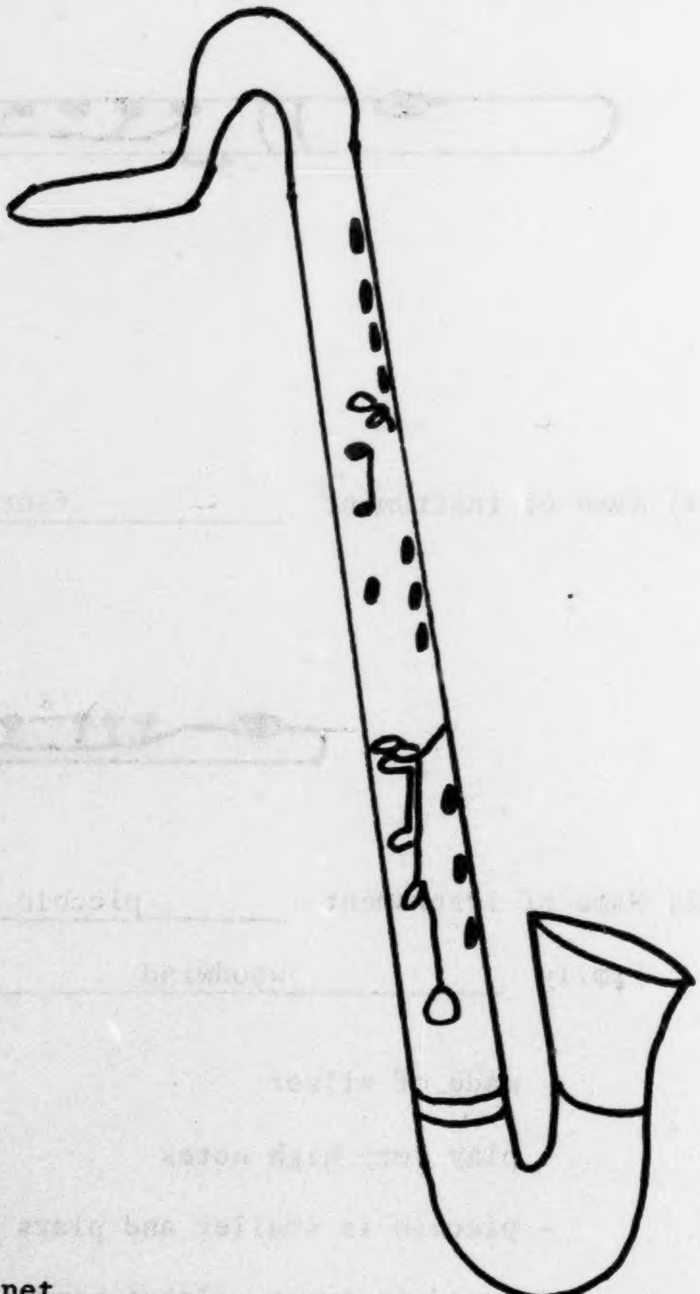
(1) Name of instrument saxophone

Family woodwind and brass

- belongs to two families because it is made of brass and yet is played with a mouthpiece which has a reed
- sound is loud and brassy at times, smooth at times
- used mainly in dance bands or concert bands but not very often in orchestras



(2) Name of instrument clarinet

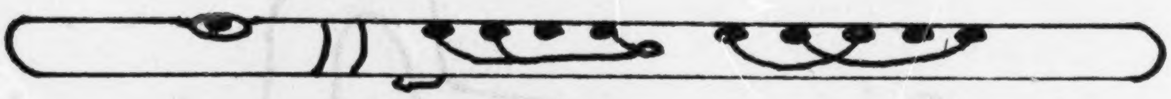


(3) Name of Instrument

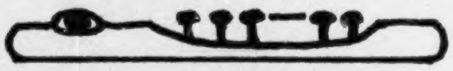
bass clarinet

Family woodwind

- usually made of wood
- have mouthpiece with reed
- can play very high and quite low
- known as "singer" of woodwinds
- bass clarinet sound is deeper and more mellow



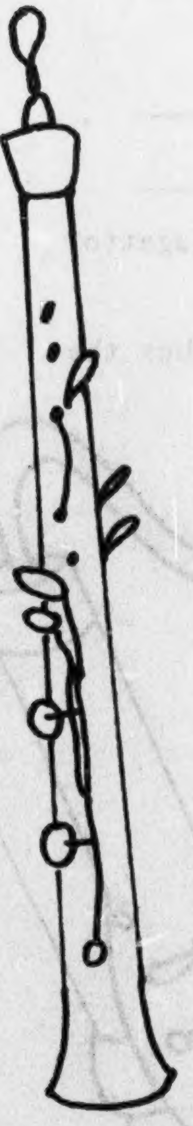
(4) Name of instrument flute

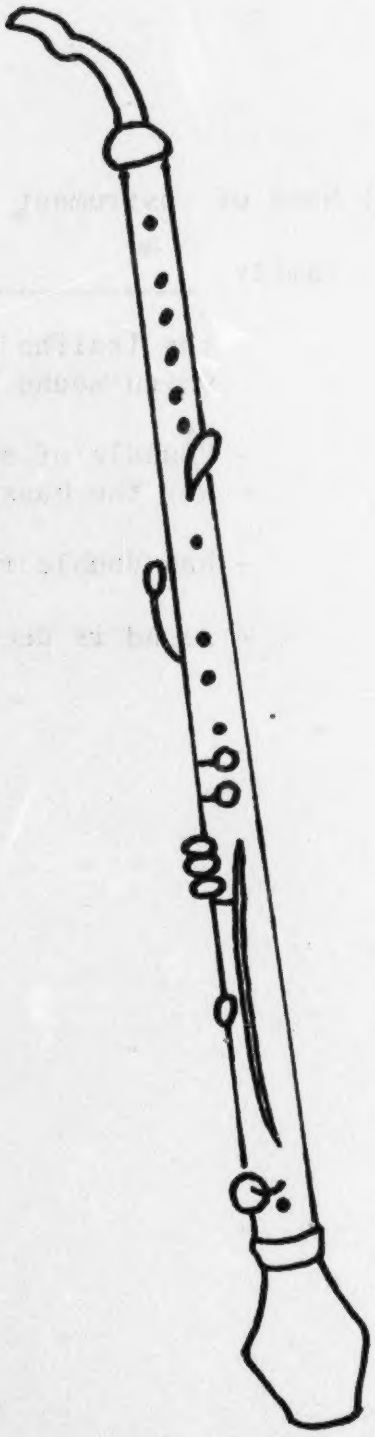


(5) Name of instrument piccolo

Family woodwind

- made of silver
- play very high notes
- piccolo is smaller and plays higher than flutes
- sound is sweet, almost bird-like
- played by blowing into the hole much like blowing into a bottle





(6) Name of instrument oboe

Family woodwind

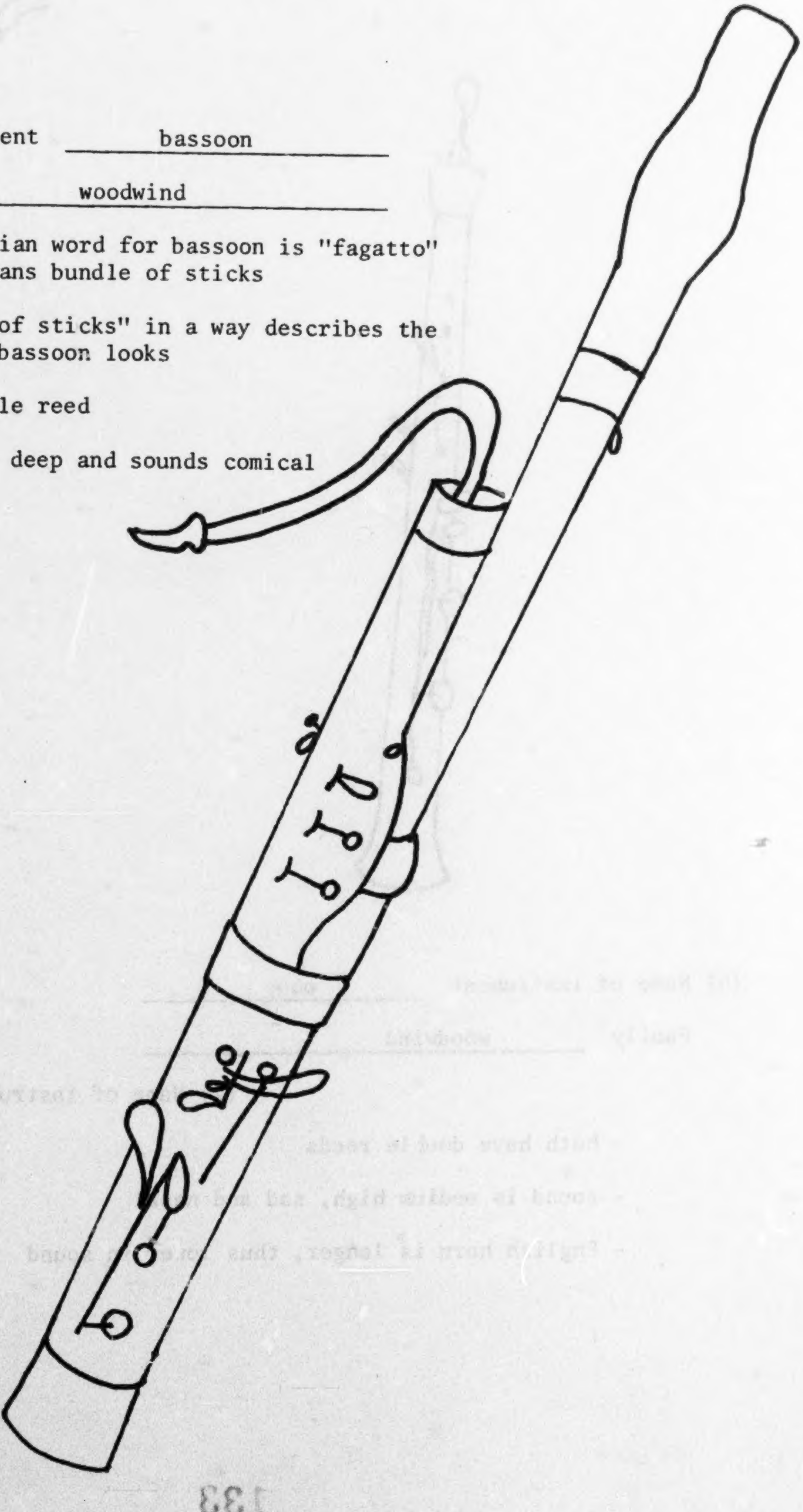
(7) Name of instrument English horn

- both have double reeds
- sound is medium high, sad and nasal
- English horn is longer, thus lower in sound

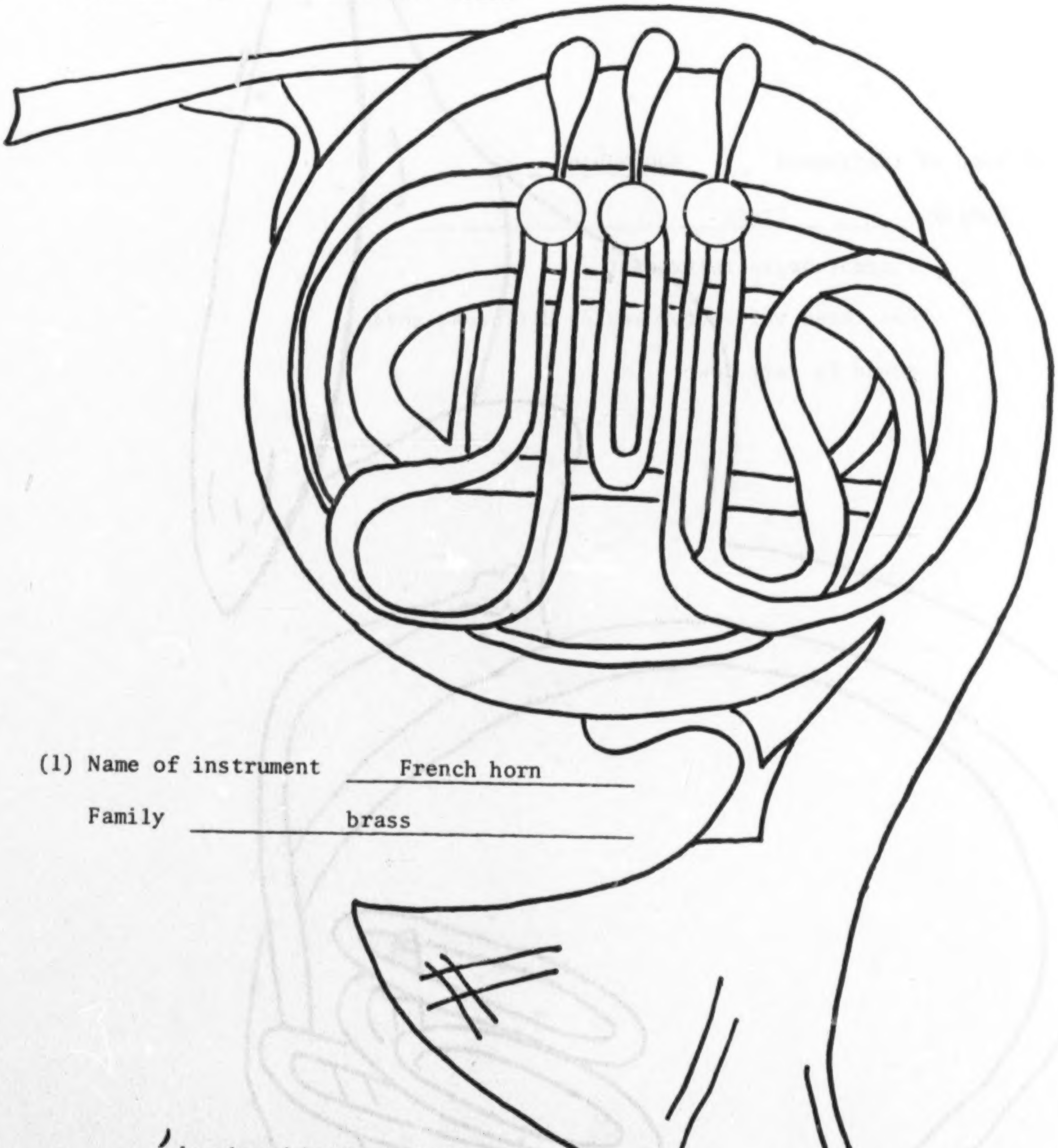
(8) Name of instrument bassoon

Family woodwind

- the Italian word for bassoon is "fagatto" which means bundle of sticks
- "Bundle of sticks" in a way describes the way the bassoon looks
- has double reed
- sound is deep and sounds comical



Instruments of the Orchestra: Brass



(1) Name of instrument French horn

Family brass

- developed by French king for hunting calls

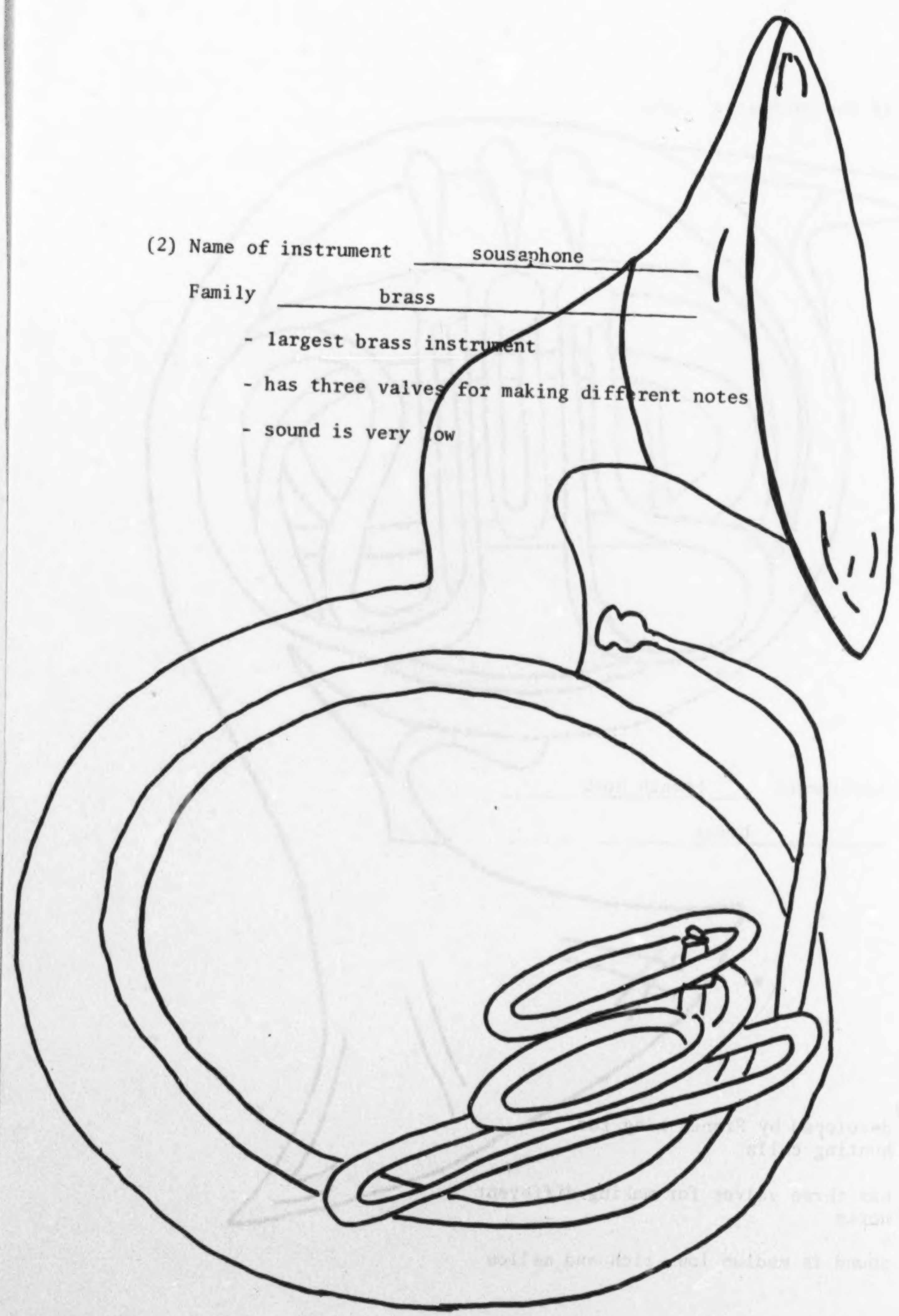
- has three valves for making different notes

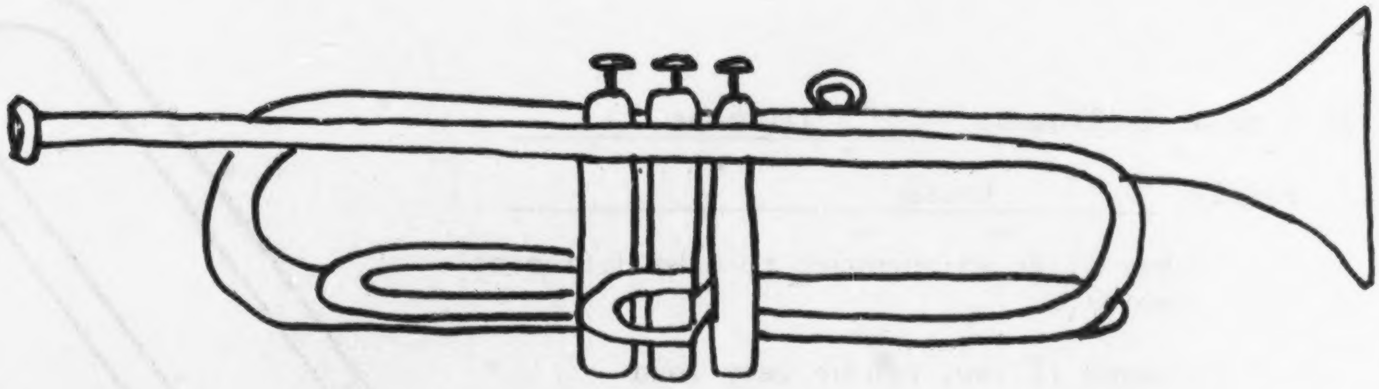
- sound is medium low, rich and mellow

(2) Name of instrument sousaphone

Family brass

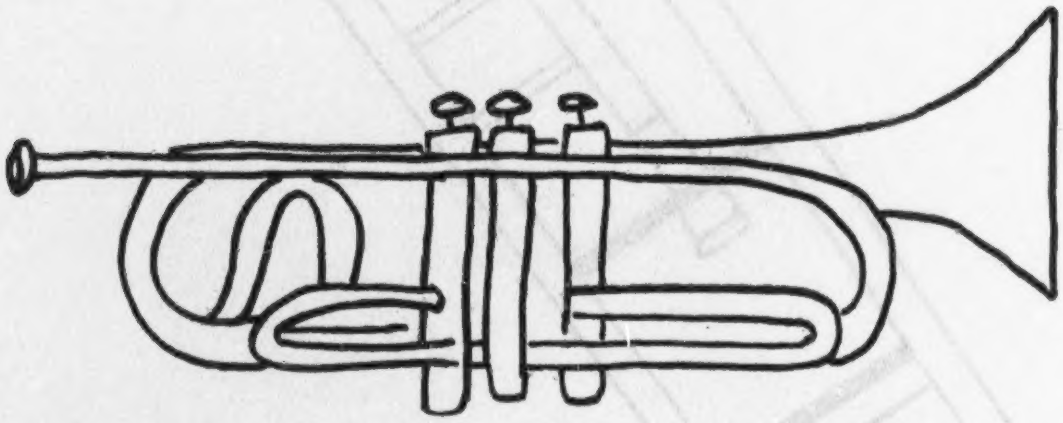
- largest brass instrument
- has three valves for making different notes
- sound is very low





(3) Name of instrument trumpet

Family brass



(4) Name of instrument cornet

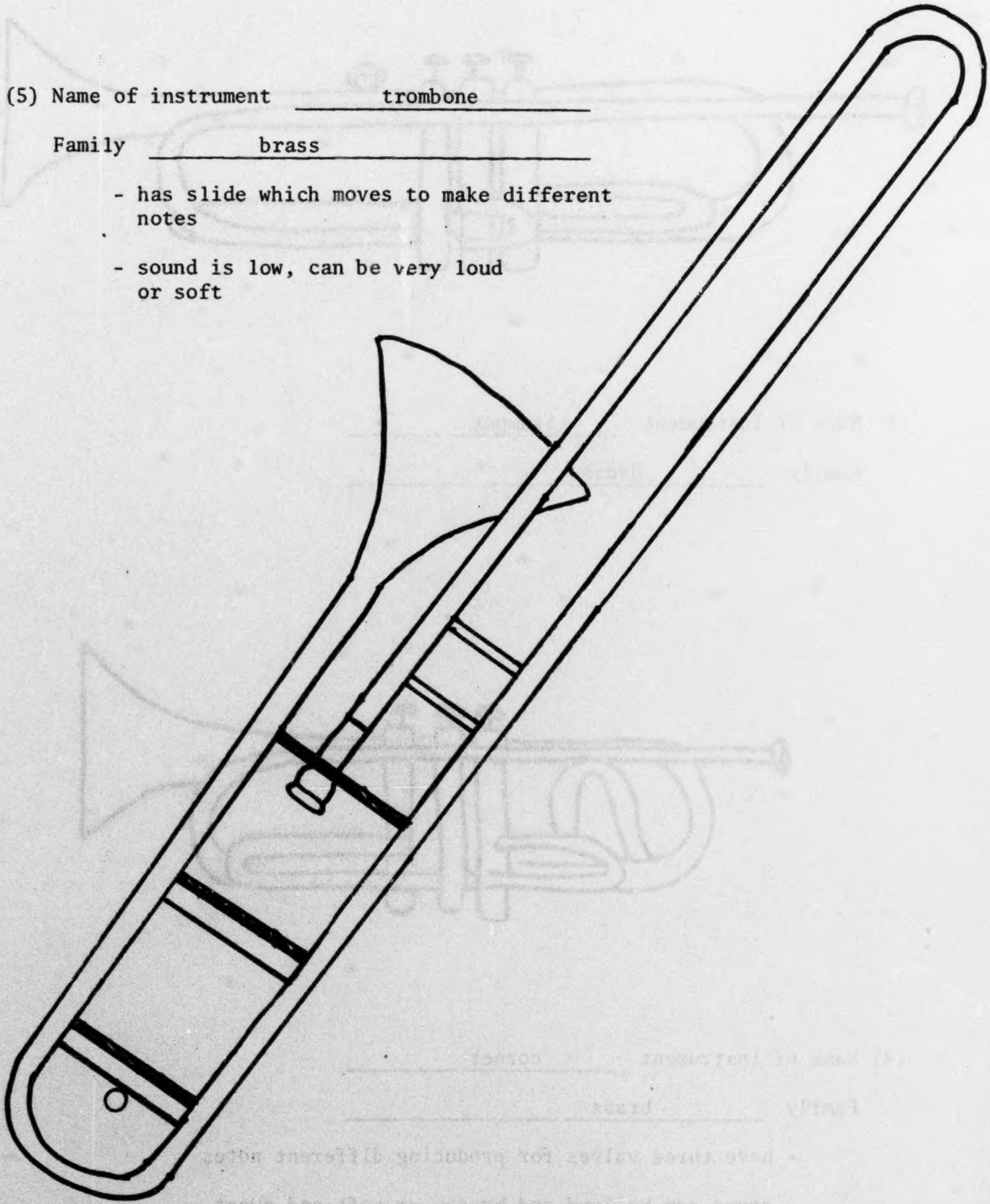
Family brass

- have three valves for producing different notes
- sound can be loud and brassy or soft and sweet
- cornet sound more mellow than trumpet
- sound is medium-high

(5) Name of instrument trombone

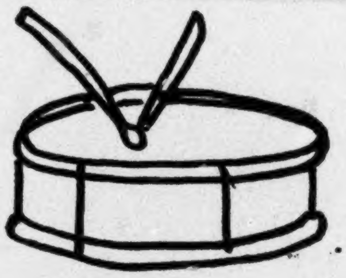
Family brass

- has slide which moves to make different notes
- sound is low, can be very loud or soft

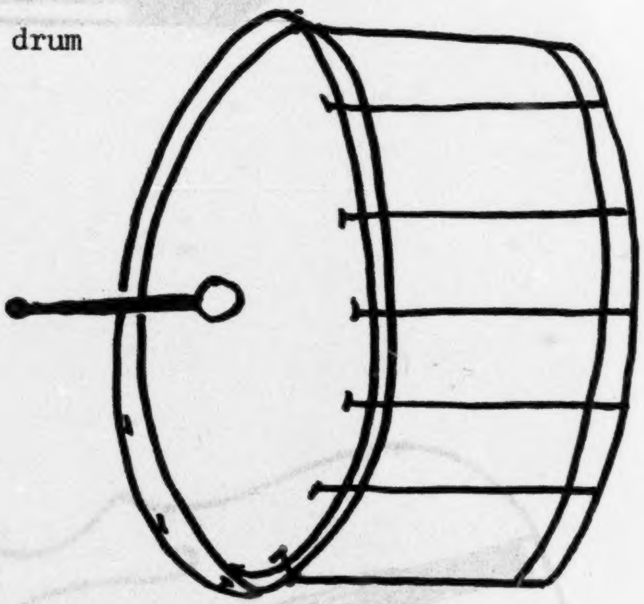


Instruments of the Orchestra: Percussion

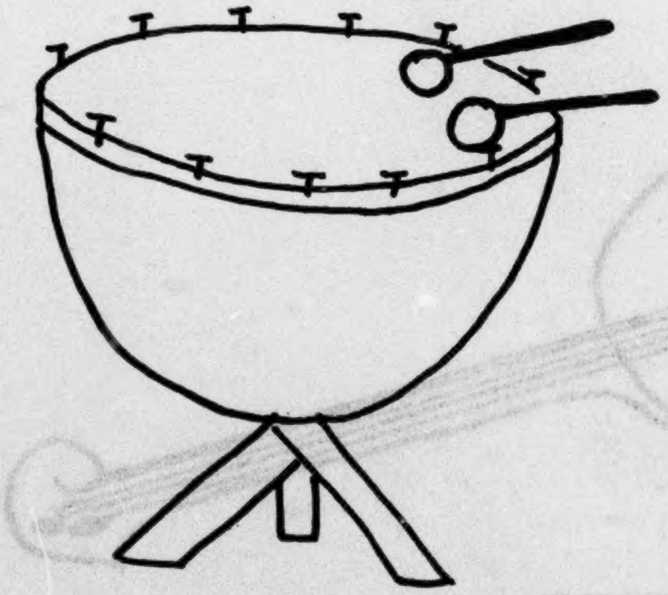
(1) Snare drum



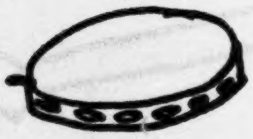
(2) Bass drum



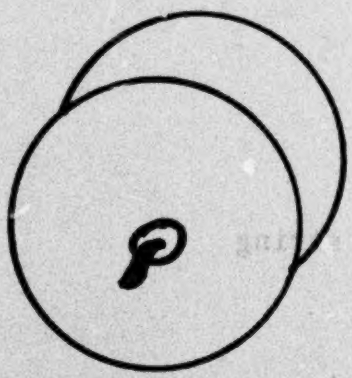
(3) Kettle drum or tympani



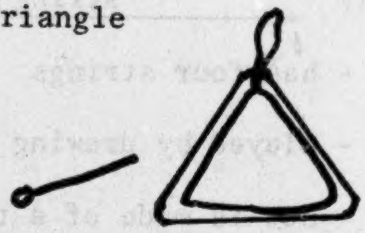
(4) Tambourine



(5) Cymbals

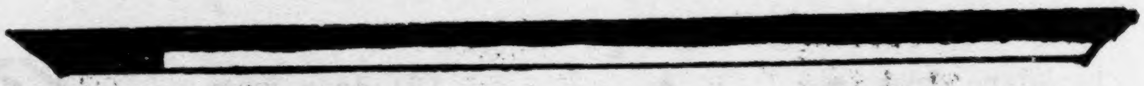


(6) Triangle

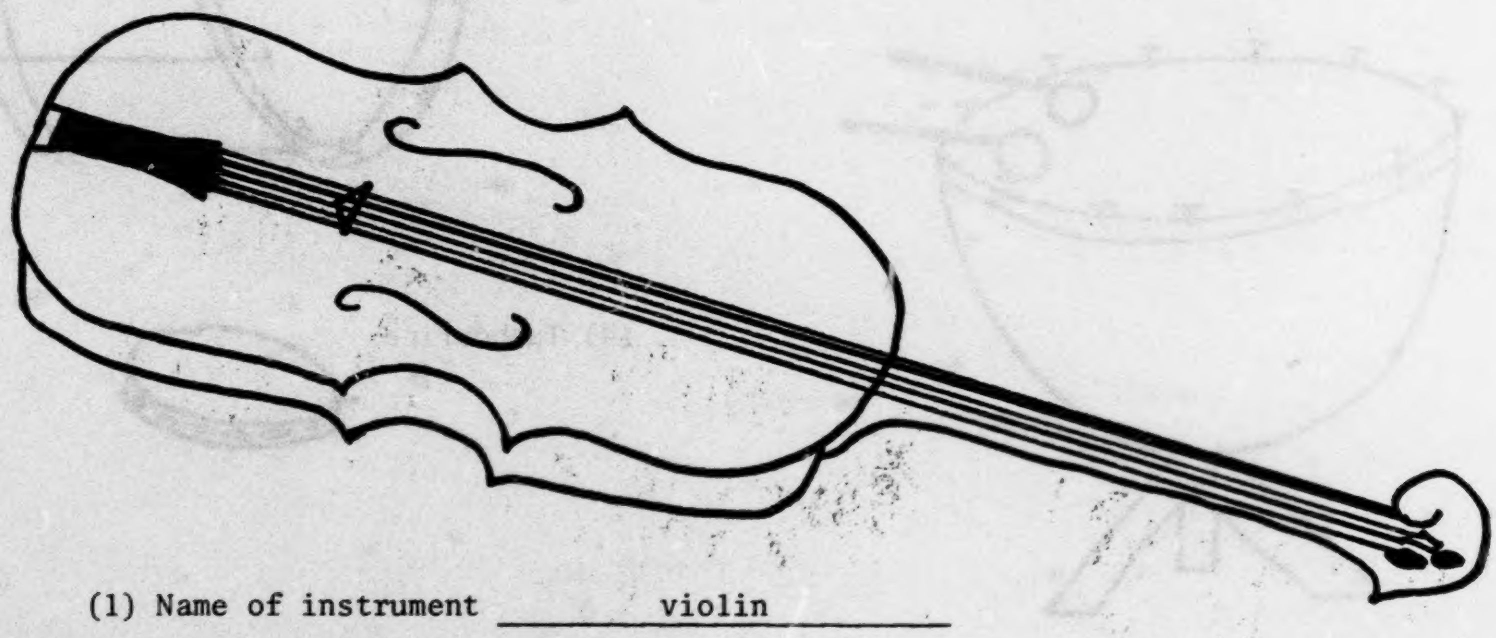


(7) Other percussion instruments:
chimes
gong
xylophone
bells

Instruments of the Orchestra: Strings



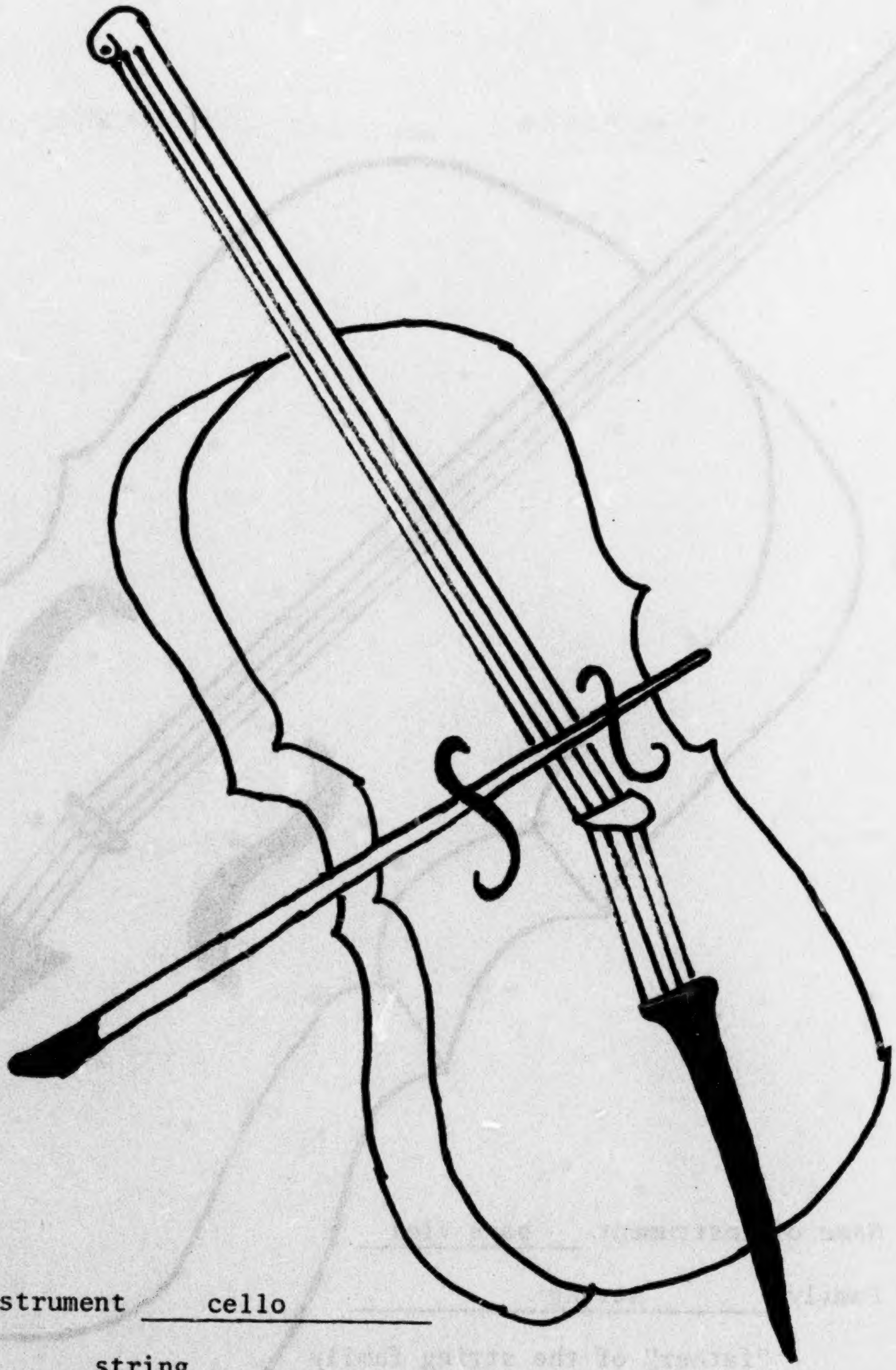
Bow



(1) Name of instrument violin

Family string

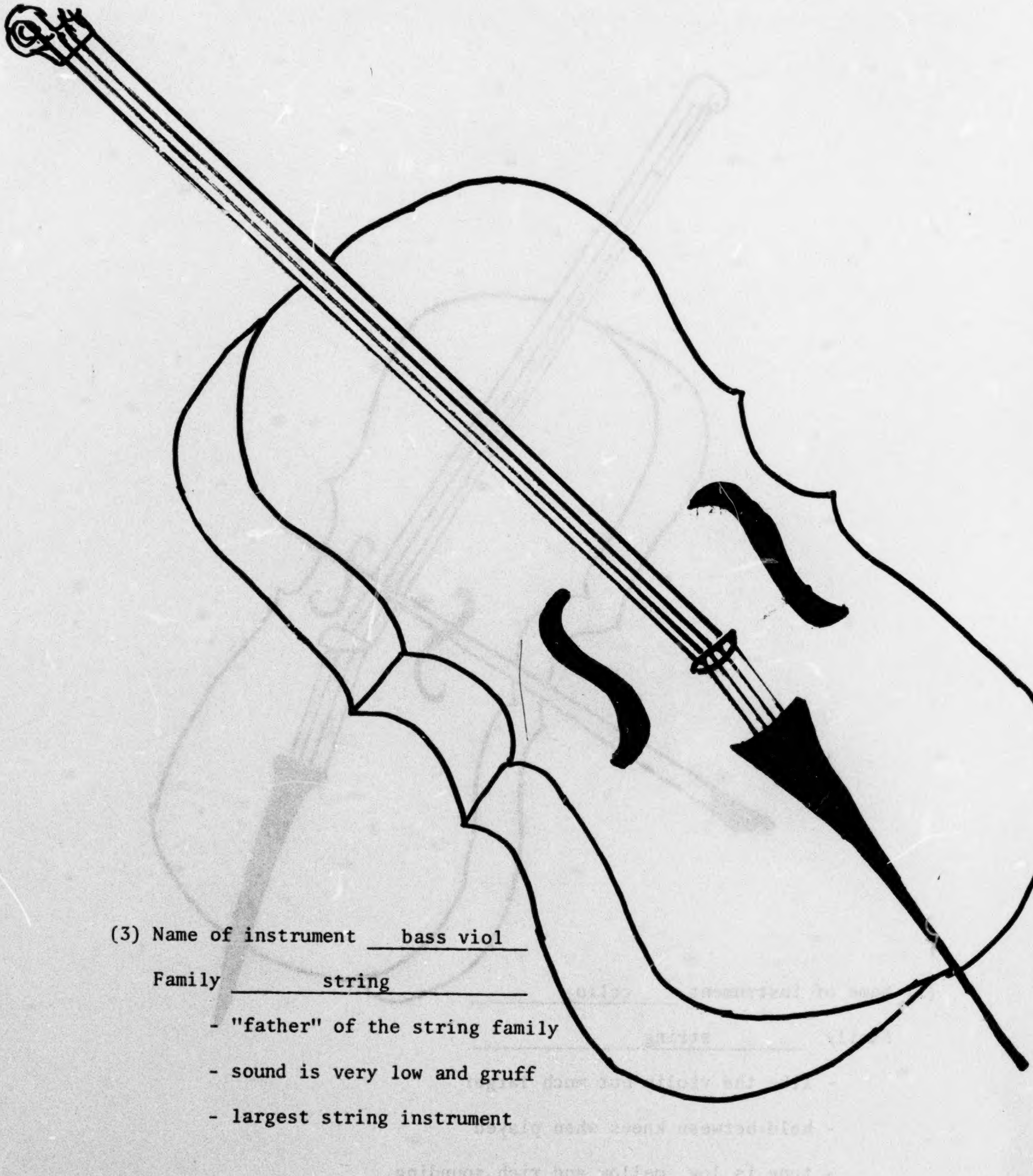
- has four strings
- played by drawing bow across the strings
- bow is made of a thin narrow stick with horsehair
- different notes made by moving fingers up or down string
- sound is medium to high
- more violins in orchestra than any other instrument



(2) Name of instrument cello

Family string

- like the violin but much larger
- held between knees when played
- tone is low, mellow and rich sounding



(3) Name of instrument bass viol

Family string

- "father" of the string family
- sound is very low and gruff
- largest string instrument

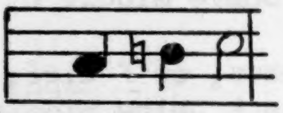
GLOSSARY OF COMMON TERMS AND SYMBOLS

This glossary contains definitions of terms used in this handbook and such additional terms as seem necessary for common understandings concerning procedures for music instruction.

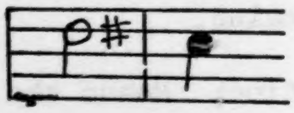
Inasmuch as each program of music instruction establishes its own goals and uses somewhat unique materials, it is only reasonable to assume it makes unique demands on its teachers as to their knowledge of content. For this reason, the following information has been compiled to aid teachers to know and understand what content demands will be placed upon them. Few teachers will use all of this information in any year; however, it is well for them to be aware of it.

Accent: More than usual stress.

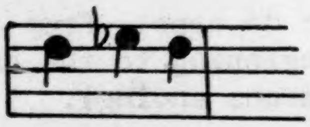
Accidentals: Cancel or natural sign cancels the flat or sharp previously indicated by the key signature or by an accidental (a sharp or flat not in the key signature, added to alter a scale tone).



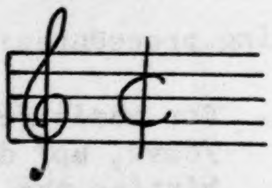
Sharp chromatic raises the tone 1/2 step from its pitch in the scale; or restores the regular scale pitch after previous change by a cancel.



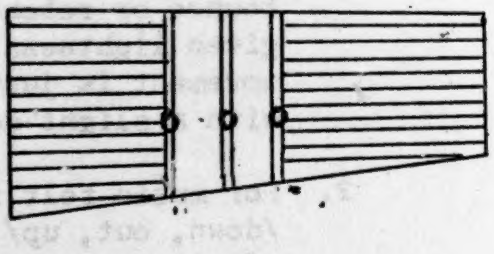
Flat chromatic lowers the tone 1/2 step; or restores the regular scale pitch after previous change by a cancel.



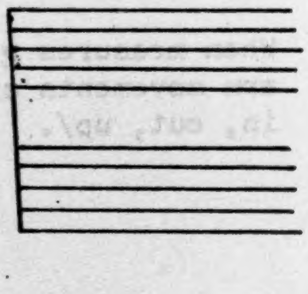
Alle breve, or cut time, means $\frac{4}{4}$ meter moving fast enough to feel two pulses per measure. It is equal to $\frac{2}{2}$ but with quick movement as in marching.



Autoharp: A musical instrument designed to be used in chording in accompaniment with vocal music. It generally has twelve wooden bars marked with chord names, each of which produce a specific chord when depressed. The chord bars are lowered with the fingers of the left hand while the strings are strummed with the right hand. The instrument is held on the lap or placed on a table to be most readily played.



Brace: A vertical line at left end of two or more staves, meaning that the music of both staves happens at the same time.



Chord: Three or more tones sounded together harmonically.

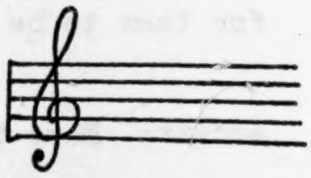
Chord, tonic: A triad (a three-note chord built of thirds) based on "do" (do-mi-sol). (Also referred to as the I chord.)

Chord, dominant: A triad based on "sol" (sol-ti-re); also referred to as V chord.

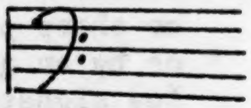
Chord, dominant seventh: A triad based on "sol" (sol-ti-re-fa); also referred to as V^7 chord.

Chord, sub-dominant: A triad based on "fa" (fa-la-do); also referred to as the IV chord.

Clef, treble, or G clef, gives pitch meaning to lines and spaces of the staff. It designates the second line the G above middle C.

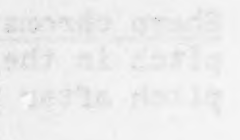


Clef, bass, or F clef, designates the fourth line of the staff. The F below middle C.



Coda: A short tune added to a musical selection as a closing.

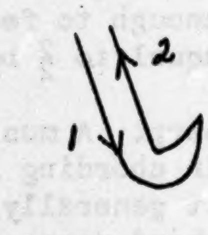
Common time: Means the same as $\frac{4}{4}$ time.



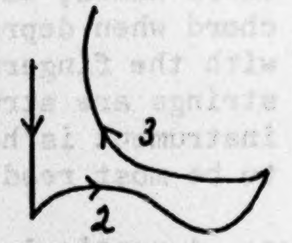
D.C. or da capo: From the beginning. Repeat from the beginning to the end, or to the place marked Fine (means ending).

Directing procedures:

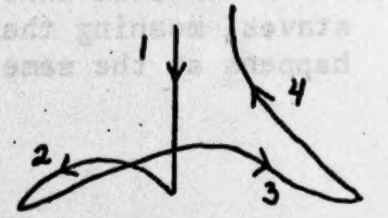
1. For music felt in twos, the arm movements are: /down, up/ down, up/ -- not just down like hitting the desk, but down with a little bounce or rebound curving outward. This gives lightness to the movement. The up movement is just the reverse, beginning with a slight down dip.



2. For music felt in threes, the arm movements: /down, out, up/ down, out, up/. (The out of count two is to the side, not to the front.)



3. When measures go with a feel of four, the arm movements are: /down, in, out, up/ down, in, out, up/.



Double bar: End of the piece.

D.S. (Dal Segno) or D.S. al Fine (pronounced fee-nay), from the sign. Go back to 𝄋 (the sign) and sing or play to the FINE ending.

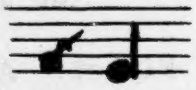
Dynamic markings: Forte - loud *f*
Fortissimo - very loud *ff*
Mezzo forte - medium loud *mf*
Piano - soft *p*
Pianissimo - very soft *pp*
Mezzo piano - medium soft *mp*
Crescendo - gradually increasing in loudness <
Descrescendo or diminuendo - gradually decreasing in loudness >

Fermata or hold: Indicates longer duration than the note value. This is used for interpretive effect. 𝄐

Fine: The end.

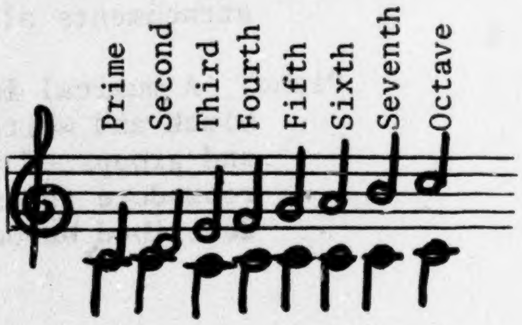
First and second endings: ⌈1 above the staff means to sing or play these notes the first time through, but when repeating, skip this part and go to the second ending marked ⌈2 .

Grace note: An ornamental note, in small print, played or sung quickly and before the beat, but not counted in the note value of the measure.



Harmony: Two or more tones sounded together.

Intervals: The difference between any two notes, measured by degrees on the staff.

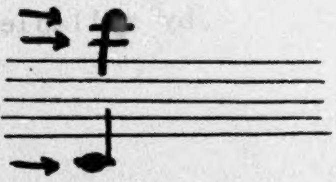


Key: A system of tone relationships following the pattern of a recognized scale, the keynote of which is "do", or the first tone of the scale.

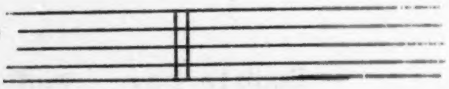
Keyboard experiences: Making use of the piano keyboard as a visual aid to the teaching of music fundamentals.

Key signature: The number of sharps or flats, or absence of them, which occur on the staff immediately following the clef sign.

Leger (or ledger) line: Short lines written above or below the staff to extend the range of the staff.



Light double bar: End of the section; for example, end of introduction.



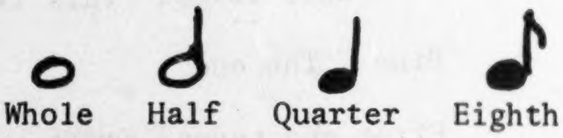
Melody: A pleasing succession of tones, usually having a pleasing rhythm.

Melody bells: A graduated series of marked flat metal bars mounted on a frame in xylophone fashion which are struck with a wooden mallet to reproduce indicated tones. These are used to accompany vocal or instrumental music.

Meter: The number of "beats" per measure, determined by the regularity of accents.

Music appreciation: Active listening to all types of music to broaden musical interest and enjoyment.

Notes: Symbols used to describe tone and duration.

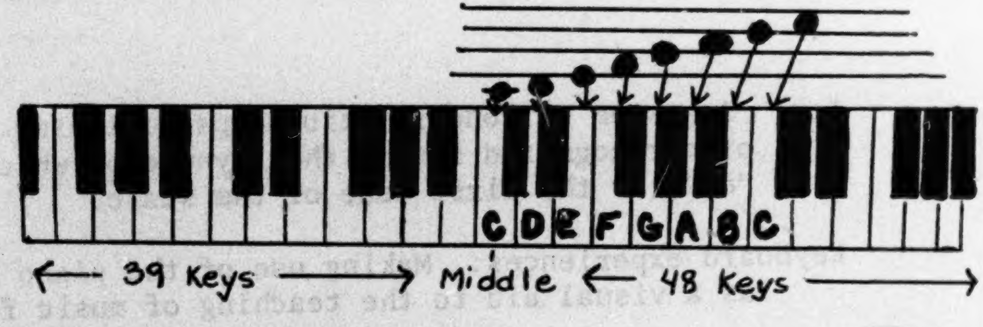


Note singing: Singing a song by reading music through the use of syllables.

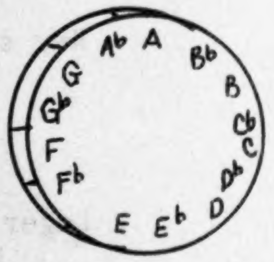
Orff instruments: Mallet instruments designed to enrich the musical instruction of children.

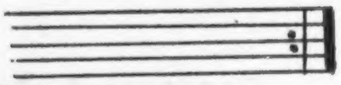
Pianet: An electronic keyboard instrument with earphone attachments allowing for "silent" practice.

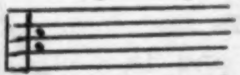
Piano: A musical instrument usually having eighty-eight black and white keys used to reproduce basic tones and groups of tones or chords. The keys of the piano reproduce tones represented on the staff as described below.



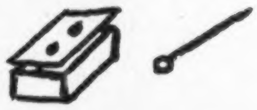
Pitch pipe: A flat, circular, tonal instrument used to locate pitch. The teacher first blows the note "do" as indicated by the key signature of the song, then sings up or down by syllables to the starting note of the song.



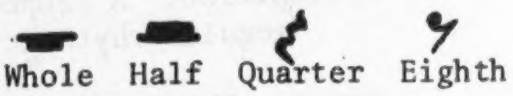


Repeat sign: Sing or play again from the previous repeat ; or if there is no previous repeat sign, go back to the beginning.

Resonator bells: A set of individual tuned resonating bars made of plastic or wood, usually in sets of twenty.



Rests: Symbols used to describe duration of absence of tone.

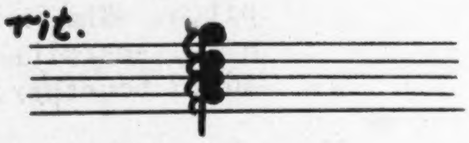


Rhythm: The time relation among tones as expressed by strong and weak beats.

Rhythmic activities: Bodily movement to music through singing games and creative response.

Rhythm instruments: Cacophonous instruments used as an instrumental group and for special effects to songs and rhythmic activities.

Ritard: Gradually slower.



Rolled chord or arpeggio: Notes played one after another, starting with the lowest. An instrumental notation.

Rote singing: Singing songs by repetition and imitation utilizing the ability to listen and repeat.

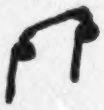
Scalewise pattern or passage: Consecutive notes of a scale.

Select band: An instrumental group of pupils selected for musical aptitude and ability given special instruction who occasionally play as a school band.

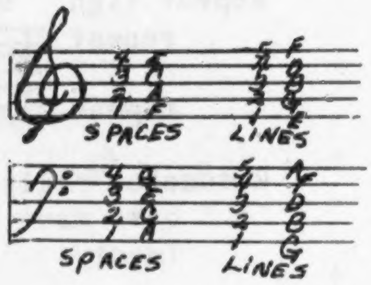
Select chorus: A vocal group of pupils selected for good voices, given special instruction who occasionally sing at special performances.

Select strings: An instrumental group of pupils selected for musical aptitude and ability given special instruction and who occasionally play at special performances.

Slur: Singing two notes on one syllable of a word.



Staff: A series of alternate lines and spaces (5 lines and 4 spaces) on which notes are placed to show their pitch. The names are as indicated and are numbered from the bottom up. Each line and space is assigned a letter. The letter names are arranged alphabetically from the bottom up in the treble clef beginning with "e" and in the bass clef beginning with "g".



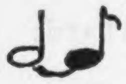
Syncopation: A temporary replacement of the regular rhythmic pulse.

Tempo: The speed at which a piece of music moves.

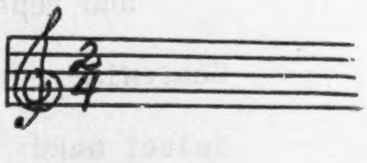
Tempo marking: (arranged from slow to fast)

Largo - slow, noble and broad
Maestoso - with majesty; slower than andante
Andante - a walking tempo
Moderato - moderate tempo
Allegro - quickly (literally, cheerful)
Presto - fast, faster than allegro

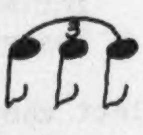
Tie: A curved line connecting two notes of the same pitch. The notes are to be sung or played as one note, sustained as long as the two note values added together.



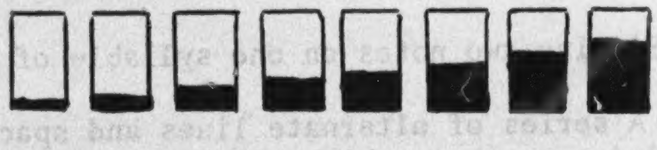
Time signature or meter: The two numbers or symbols, on the staff immediately following the key signature. The following illustration has a $\frac{2}{4}$ time signature. The lower number tells the kind of notes used as the unit of time measurement, (or the kind of note getting one beat) in this case the quarter note. The upper number tells how many such units (or beats) there are per measure.



Triplet: A group of three even notes played in the usual time of two similar ones, for example, three eighth notes played in the usual time of two eighth notes.



Tuned water glasses: A series of glasses or bottles of similar design gilled with varying amounts of water producing tones of varying pitches to form a scale when they are struck. They are used to provide accompaniment to vocal or instrumental music.



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